NPS Form 10-900-b
(Sept 2002)

OMB No. 1024-0018

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United States Department of the Interior
National Park Service

National Register of Historic Places
Multiple Property Documentation Form

_x___ New Submission ____ Amended Submission

A. Name of Multiple Property Listing

Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

1. Charles M. Goodman: Biographical Sketch, Architecture, and Land Planning, 1906-1992.

2. Subdivision Design in Suburban Washington, 1945-1975.

3. Modern Single-Family Architecture in Suburban Washington, 1945-1975.

C. Form Prepared by

name/title Elizabeth Jo Lampl, Architectural Historian, Consultant to the Montgomery County Department of Park and Planning, Historic Preservation Section

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city or town Silver Spring, MD, 20910 state MD zip code 20816

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.
(___ See continuation sheet for additional comments.)

10-27-04

Signature and title of certifying official Date

State or Federal Agency or Tribal government

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United States Department of the Interior
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National Register of Historic Places
Multiple Property Documentation Form

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Patrick Andrus 12/15/2004

Signature of the Keeper Date of Action

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Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets *in How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 120 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

E. STATEMENT OF HISTORIC CONTEXTS

INTRODUCTION TO THE MULTIPLE PROPERTY NOMINATION

Charles M. Goodman had the training, vision, and artistic genius to become Washington's foremost modernist architect working in single-family housing in the 1950s. Goodman was the first of several Washington-area architects working in the Modern idiom in the post-World War II era to apply the style and its tenets in a significant way from architectural and land planning perspectives.[1] While Goodman worked in both the custom and builder sectors of residential architecture, he became most well known for his builder housing. Charles M. Goodman and his small firm of associated architects and an engineer transformed the concept of suburban living in metropolitan Washington after the Second World War.

That transformation was described by some housing theorists quite starkly as a revolution, for Goodman provided people with essentially glass houses that removed the barrier between interior and exterior. Katherine Morrow Ford and Thomas Creighton, in their book, *The American House Today*, described it this way: ". . . a quiet revolution has taken place in residential design in the last decade which deserves to be documented rather fully. Revolution, not evolution, because the wrench has been violent, if usually polite. . . . it has swept away the need for thinking in static terms of tightly enclosed, inward-looking rooms; and it has substituted the privilege of using free, open, outward-looking space. This has implied both a technical and an emotional readjustment."[2]

At least one of Goodman's peers, Arthur Keyes, considered him the most "elegant" of Washington's builder architects.[3] This label was given because Goodman managed to incorporate the largest amount of glass into his wall. Despite the urbanity of his architectural expression, Goodman still produced builder houses that felt - and still feel – humble, vernacular, and suited to people of artistic inclination. Goodman's houses were utterly distinctive from those around them and varied from one another. They were joined with the land in a way that was unprecedented for the market they were serving. Contrasting greatly with the image of suburbia as represented by Levittown, New York, Goodman succeeded in creating affordable housing that was not uniform, on land that was not flat, and for people who could not be stereotyped.

Goodman's Modern Houses

Goodman's housing must be seen as part of the Modern Movement in architecture that took place during the 20th century, especially as it was created in the United States in the postwar period. His work should be seen alongside that not only of his Washington peers (discussed in Context 3) but of other Modern pioneers like Anshen & Allen and A. Quincy Jones who designed thousands of homes for California builder Joseph Eichler; Carl Koch who developed a successful prefabricated dwelling known as the "Tech-built" home; William Wurster, the main fashioner of Modern homes in the San Francisco Bay area; Clifford May, who reinvented Spanish Colonial into a Modern house in southern California; and Victor Lundy and Paul Rudolph who created the progressive works of the "Sarasota School." When discussing Goodman's structures within this historical context, his works, like those of the architects mentioned above, are identified as part of the Modern Movement. But it was not always this way, at least in the

Middle Atlantic region. In the 1950s, Goodman preferred to call his buildings 'Contemporary' rather than 'Modern' because they were distinct from the European Modern examples of prior decades. Indeed Contemporary was the term used by most Washington-area architects practicing in the 1950s, according to Eason Cross, FAIA, Goodman's associate: "Everybody in the design world in the 1950s and 60s referred to themselves as 'Contemporary designers' . . . . It is art historians who have come along in the intervening years and changed the word to Modernists."[4]

Calling works of the mid-20th century 'Modern' is appropriate, however, when describing architectural projects that pushed the design envelope and involved a fundamental reinterpretation of form and space. Local Washington architects who were invited to join in a symposium on February 8, 2003 at the University of Maryland School of Architecture to define what they called 'Contemporary' design in Washington identified its key ingredients as: 1) light and the ability to enjoy the outdoors when inside, 2) open planning with its consequent sense of greater space," and 3) the use of window wall framing as structure."[5] Since all of these aspects of Contemporary architecture are part and parcel of the broader architectural trajectory known as Modernism, Goodman's architecture can simply be labeled 'Modern' for contextual clarification.

Modern, as used in this nomination, means those particular houses by Charles Goodman that were distinguished by exposed structure (usually post-and-beam construction with infill panels), large expanses of glass, an indoor-outdoor relationship facilitated both by the glass and by the integration of the building with its site, a flat or low-pitched roof typically with broad eaves, and an absence of superfluous decoration. Architectural historian Christopher Martin specifically characterized *Washington's* post-World War II Modern architecture as "softer modernism," again citing its mollification when compared with stuccoed, flat-roofed European High Modern antecedents, but also distinguishing it from its southern California counterparts. And while it is true that most art historians today refer to the overall phenomenon of mid-century residential architecture as "Modern," at least one author, Lesley Jackson, preferred to retain the popular term of the day. Her book, titled 'Contemporary' and published by Phaidon Press in London, is an excellent exploration of the architectural idiom that Goodman and his peers introduced. Jackson sees 'Contemporary' as a niche carved out of Modernism, describing it as: a "modified version of Modernism, which recognized that it had a clear and distinctive visual identity and never strove to present itself as a 'style without a style.'"[6] According to Jackson, the buildings were "consciously forward-looking rather than traditional, reflected a desire on the part of society to avoid dwelling on the past, and to re-affirm instead its faith in the future."[7] Goodman's work certainly fell within this category, relying for inspiration on progressive cultures as well as Modern architectural icons.

Influences Upon Goodman's Work

Modern American residential architecture such as Goodman's drew from many sources beyond that of the Bauhaus and European modernism. Its practitioners also looked to France, Scandinavia, Asia, and, at home, the Prairie Style and vernacular traditions. Goodman's knowledge of the architectural world came not from traveling (in fact, he was averse to travel), but from books and journals. He owned a sizeable architectural library, which included many American works, several books on Swedish and Japanese architecture, and at least one on Italian modernism.[8]

Goodman's associate Eason Cross remembers that the architect subscribed to foreign architectural magazines, showing a special interest in the work of Mies van der Rohe.[9] Lynn Goodman, the architect's daughter, also recalled that she would sit in her chair and be handed art and architecture books to look at from the age of three years old on and that pictures of Mies' work were common.[10] House builder Paul Burman recalled that Goodman said he was from the "Mies van der Rohe School" and that he talked about Walter Gropius as an influence.

Goodman's Portfolio

Goodman designed unique houses that are scattered across the Washington, D.C. region. He also designed government buildings, air terminals, office parks, schools, and churches. But it is his housing that represents the best-known aspect of a highly successful career. While his most-publicized project, Hollin Hills, is located in Fairfax County, Virginia, he actually worked to a great degree in Montgomery County, Maryland. There are upwards of 275 single-family dwellings in Montgomery County alone. Goodman was responsible for all or part of seven separate subdivisions in Montgomery County and for the creation of several prominent custom homes there.

The Goodman builder projects in the Washington area are listed below with the dates at which the projects were first planned:

Fairfax County, Virginia:
- Hollin Hills, 1946
- Oak Forest, 1953

Montgomery County, Maryland:
- Silver Spring/Wheaton
  - Hammond Hill, 1949
  - Hammond Wood, 1950
  - Wheatoncrest, 1951-1952
  - Takoma Avenue, 1951
  - Rock Creek Woods, 1958
- Potomac
  - Hollinridge, 1958
- Hillandale
  - Crest Park, 1960

There are over a dozen Goodman custom houses in the District, Virginia, and Maryland. While there are additional Goodman custom houses in Montgomery County that have not been identified definitively, the known Goodman custom houses in Montgomery County include:

1) the William and Susan Schlosser House on Rocton Court in Chevy Chase
2) the Joseph and Phyllis Homes House on Rocton Rd. in Chevy Chase
3) the Lewis Jacobs House on Greenvale Rd. in Chevy Chase

4) the Paul Burman House on Greenvale Rd. in Chevy Chase
5) the G. Barry Radebaugh House on Apple Grove Rd. in Silver Spring
6) the Malcolm Garfinck House on Apple Grove Rd. in Silver Spring
7) the Alvin Q. Ehrlich House on Bradley Blvd.
8) the Verl Roberts House on Blaisdell Rd. in Bethesda

Organization of the Multiple Property Nomination

After this introduction, the nomination narrative begins in Section E, "Statement of Historic Contexts" with a discussion of three historic contexts that are important in comprehending the significance of Mr. Goodman's work. These contexts are:

1) Charles M. Goodman: Biographical Sketch, Architecture, and Land Planning, 1906-1992. This context describes Mr. Goodman's life, his body of work, and his architectural and land planning legacy. It shows how the housing he designed was crucial to his oeuvre and contains brief histories of the evolution of the Montgomery County housing being evaluated.
2) Subdivision Design in Suburban Washington, 1945-1975. This context shows how Goodman's work was ground breaking from a land planning perspective in the region.
3) Modern Single-Family Architecture in Suburban Washington, 1945-1975. This context shows how Goodman's work highlighted new directions in domestic architecture in the post-World War II period in the region.

The nomination then turns to Section F, a discussion of the "associated property types" and "registration requirements" that make certain Goodman buildings eligible for the National Register. This section contains a discussion of how the Goodman subdivisions should be viewed as "cultural landscapes." Specifically, the Goodman merchant builder subdivisions should be considered "historic designed landscapes" because they were consciously designed according to then-novel principles by Goodman, his engineer and a site designer (Milton Gurewitz and Maria Wayne respectively). The Multiple Property Documentation Form also describes the four property types that should be used to categorize Goodman houses for National Register eligibility and illustrates attributes of these property types by pointing to specific examples. The property types are:

1) Custom Houses
2) Merchant Builder Subdivisions (i.e., subdivisions that contain only Goodman houses)
3) Merchant Builder Houses (i.e., the Goodman houses or groups of Goodman houses that are located within a subdivision in which Goodman houses are represented)
4) Prefabricated Houses (can be isolated or within a Goodman subdivision)

The next section, "Registration requirements" contains information on how to evaluate the significance of the resources according to National Register criteria and by property type. It states the building condition thresholds, or integrity levels, that need to be met in order for Goodman-designed buildings to be eligible for the National Register of Historic Places. **Due to the nature of the nomination as defined by the National Park Service, there is some degree of overlap in information between the various sections.**

The nomination deals specifically with Mr. Goodman's housing because it is this aspect of his work that remains his most enduring legacy. He made his greatest contributions to the architectural profession by opening up the wall, reinventing the house plan numerous times through innovative floor plan ideas, using nontraditional materials, and unifying the house and its surroundings. His work was widely recognized during his own lifetime, but banking and lending insurance practices, coupled with a conservative Washington mindset conspired to keep the interest in Modern architecture limited to a minority of progressive practitioners and homeowners. Today, the renewed academic interest in Mr. Goodman's work, combined with the unflagging commitment of most Goodman house owners to uphold the spirit of his architecture, indicate that the country is taking serous stock of Goodman & Associates' daring contributions.

CONTEXT 1: CHARLES M. GOODMAN: BIOGRAPHICAL SKETCH, ARCHITECTURE, AND LAND PLANNING, 1906-1992

The context below is a discussion of Mr. Goodman's life and his body of work. It serves as a means for understanding the importance of residential architecture within his portfolio.

CHILDHOOD AND FAMILY

Charles Morton Goodman spoke bluntly and urgently about the nature of good design, but was reluctant to speak about his personal history. Goodman was born on November 26, 1906 in New York City, the son of Polish immigrants Harris (Harry) Goldman and Jennie Blomsten. The family moved to southern California, where Charles' father worked as a tailor. Charles, possibly the youngest of three or four children, began earning his own income by the age of 12 or 13, either required to do so financially or because he chose to take responsibility for his own upbringing. He began supporting himself by working as a golf caddy.[11] Leaving home in his teens, he made his way eventually to Chicago, but it is not known exactly where he lived during these years – perhaps with older siblings. What is known is that as the poor son of immigrants, Goodman felt a need to support himself and help support his family. Goodman's experience as a caddy exposed him both to the upper classes of society and to the soothing effects of nature. This may have affected him as a designer, for in all his projects he sought to retain the natural terrain and its trees as much as possible.

Certainly by the early 1920s, he was living in Chicago, where he attended high school. (See below.) There, he began to absorb a very different built environment than that of sprawling southern California. Chicago's landscape included prairie style homes and soaring skyscrapers. According to Eason Cross, a former Goodman associate, his boss would recall the value of exposure to the works of Louis Sullivan and Frank Lloyd Wright.[12]

EDUCATION

Goodman's secondary education was both technical and artistic. He received his high school education at Crane Technical High School in Chicago, where he studied algebra, geometry, mechanical drawing, chemistry, physics, English, history, and Spanish.[13] He continued his studies in the Chicago area, taking some courses from the Lewis Institute in Chicago and receiving his college degree from the University of Illinois, Urbana, which he attended from 1925-28.[14] It is not known what subject matter he studied at Urbana, except that, according to him, he "did not study architecture."[15] At both institutions, he performed well enough to receive advanced credits that were transferable to graduate school. The school he chose to attend was the Armour Institute of Technology, specifically its architecture program. He entered the program in February 1928. At the time, he was living at 221 E. 39th Street, Chicago, Illinois.[16] At Armour, he studied math, drawing, the history of architecture, construction methodology, perspective, and architectural design. Goodman consistently excelled in architectural design, receiving a majority of "As" in that category. In at least one interview he gave later, he indicated he received numerous prizes and awards at Armour.[17] According to Mr. Cross, Goodman left Armour known as the "piperail architect," a distinction that indicated his modernist tendencies in the classroom.

In 1931, with an architecture degree in hand,[18] Goodman continued his education as a non-degree-seeking student at the Chicago Art Institute.[19] It was there that he met his first wife, Charlotte Dodge, a well-educated, talented young woman from a family immersed in the arts and music. Her father was a music professor at Northwestern and her uncle, the founding dean of the music school there. Charlotte Dodge had studied psychology (from Piaget) and art at the Sorbonne before returning to her hometown of Chicago to work and study at the Art Institute between 1931 and 1933.[20] She and Goodman were married on June 30, 1934.[21] It was from Charlotte that Goodman learned about and developed a love for classical music that would last a lifetime. It is not known whether Goodman did any architecture work between 1931 and 1934, or whether he spent those years as a student, earning money by other means.

Although Armour had yet to feel the enormously transformative influence of Mies van der Rohe, it was by no means an institution dependent upon the Ecole des Beaux-Arts during Goodman's attendance. In fact, it is likely that Goodman was exposed to modernist ideals at Armour.[22] Six months after his graduation, in October 1932, an issue of the student newspaper (then called *The Armour News*) recapped a series of radio broadcasts given by Professor Earl H. Reed, then head of the Architectural Department. In the broadcasts, Reed summarized architectural history, emphasizing, " . . . until quite recently, American Architecture has merely attempted to mimic previous historical schools, and has contributed nothing original." The newspaper story cited Reed as saying, " . . . only in the recent, simplified type of skyscraper such as the Palmolive Building, the Daily News Building, or the 333 N. Michigan building does American develop an architecture which is honest in that it attempts to represent or suggest nothing which it is not. Modern American Architecture 'kowtows' to no classical school."[23]

By 1938, the modern break with the past became institutionalized at Armour with Mies van der Rohe's acceptance of the position of dean of architecture. In his new role, Mies installed a Bauhaus-type curriculum that was inclined toward structural exposure and industrial process rather than stylistic concerns. Two years later, Armour Institute of Technology merged with the Lewis Institute to become the Illinois Institute of Technology (IIT) and Mies van der Rohe designed an entirely new campus for the institution, one that showcased Mies' principle that architecture should unabashedly reflect structure.

GOVERNMENT ARCHITECTURE

Like almost all unemployed architects during the Depression, Goodman went to work for the federal government in 1934. His first job was with the Procurement Division of the United States Treasury within what had been called the Supervising Architects' Office but during the New Deal was called the Public Buildings Branch (and then Administration). He started out in that agency's Evanston, Illinois office, designing the Federal building and post office there (the latter completed in 1936). He also designed the United States post offices in Granville, Ohio; Westfield, New Jersey; and St. Joseph, Missouri in 1936; the Forest Hills Station in New York in 1937; the Highland Park Branch and Jefferson Station, in Detroit, Michigan in 1938; the Logan Square and Uptown Postal Stations in Chicago, Illinois in 1938; and an office in Covington, Kentucky. It was later recalled in the December 1949 issue of *Architectural Forum* that Goodman had "fought stubbornly to banish 'post-office Federal' architecture."[24] Goodman was known for stripping the surfaces of his buildings of excess ornamentation and simplifying fenestration.

By 1936, he had moved from Evanston to the Washington office of the Treasury, located in one of the temporary WWI buildings on the Mall. He was given the title of "Special Projects Designer"[25] and moved into larger projects, such as the Federal Office Building in New Orleans (1937).

Story has it that Goodman's career took a big turn in 1938, when the wife of Henry Morgenthau, Secretary of the Treasury and Goodman's boss, noticed Goodman's talent and decided to help his career.[26] He was given the plum project of designing the U.S. Federal Building Court at the 1939 New York World's Fair. The severe portico and Greek sculptures on the facades of his buildings there still spoke to classicism (one wonders if he was constrained by government employers to use these elements), but his buildings were designed to be expandable, a progressive notion that presaged his complete embrace of modernism in the 1940s.

In 1939, he was awarded a highly prestigious federal assignment – the design of Washington National Airport. Although the government hired Howard Lovewell Cheney of Chicago as consulting architect on the project, it is Goodman's name as the government's architect that appears on the earliest set of conceptual drawings, dated April 1939.[27] Goodman immediately sensed the inherent opportunities of the project. In an interview many years later regarding his work at National Airport, Goodman recalled his initial excitement in working with the operations people on a project that had no true precedent: "There wasn't any real terminal or airport grounds . . . We began it. . . . It was the future of aviation!"[28]

His drawings for the terminal at Washington National reveal a completely modern building that incorporated innovative concepts of spatial planning. He designed National as the first two-level airport in the country that offered the complete separation of baggage on one level and passengers on the other. (This successful planning device is so commonplace today that it is taken for granted.) Like his New York World's Fair buildings, he designed the terminal as a series of elements, so that additions could be constructed easily. The building's glazed curtain wall, its pronounced asymmetry (the placement of the control tower at the far end of the building in the original scheme), and its cantilevered floors/pedestrian shelters bring to mind both Mies and Frank Lloyd Wright.[29] Unlike his earlier government buildings, however, there was no reference at National to the classicism of the past.

Goodman was not just a functionalist, but was concerned with the emotional quality a building evoked and the structure's insertion into landscape as well. He recalled that traveling by air still caused unease for most patrons, so he sought to enhance the scale of the building in order to lift people's spirits and "ease their intellectual/emotional discomfort."[30] As with his most of his projects, Goodman's initial concept included a site plan. Leading up to the terminal, he designed a ceremonial boulevard flanked by a double row of trees.

Goodman instinctively knew he had to design a building and plaza of monumental scale in order to represent the United States as the world leader in air travel. Unfortunately for Goodman, government technocrats were not ready for his grand vision. W.E. Reynolds, head of the Procurement Division and Goodman's friend, could not appreciate the architect's insistence on a building of great scale. Goodman resigned in order to avert a battle[31] and Harban Chandler replaced Goodman as lead government designer. In an interview about his airport work, Goodman expressed profound disappointment at the final design

of National, which was ten times smaller than the building he designed. Speaking of his disappointment, he said: "I never got over it. They went down the wrong track."[32]

PRIVATE PRACTICE AND CUSTOM HOUSING

Embittered by the National Airport experience, Goodman left the government in 1939 and opened a small office at 814 18th Street, NW in downtown Washington. According to Eason Cross, his former associate for seven years between 1953-59, "His [Goodman's] firm, always less than ten people, was a fountainhead of innovative design in the Middle Atlantic region."[33] *(Figure 1)* After a few years where he presumably worked on his own, he hired a small number of staff including a designer (David Condon in 1945), a structural engineer (Milton Gurewitz) and a secretary (Edith O'Neil). During the 1950s and 1960s, other architects in his employ included: Eason Cross, Maria Wayne, Robert Smith, Harold Esten, Bea Aaron, Charles Dettor, David Reddic, Ben Carr, David Borges, Melvin Siegel, and William S. Hicks. Goodman would run the office through the 1970s, before changing its location to Alexandria, Virginia.

In the early 1940s, Goodman began designing houses, the mode of architecture that would come to dominate his portfolio. It was coverage by the local press of several custom house commissions for prominent people that heralded the arrival of Charles Goodman on the Washington architectural scene. According to most of the original owners, the houses largely reflected Goodman's idea of what a house should feature rather than the customized choices of his clients. Goodman was described by private clients as "intense," and "autocratic."[34] The architect-client relationship in Goodman's custom houses has been consistently described by the original owners as one based upon reverence and intimidation on the part of the owners towards Goodman and omniscience on the part of the architect. Goodman, in incisive language, described his perspective on the problem of the client/architect relationship: "Nobody tells a lawyer how to plead a case or a doctor how to stitch you up, but everybody tells an architect what to do. People who ought to know better, big tycoons are brim full of ideas – and their sensitive wives have thought of more ideas. If mistakes are made, the architect is to blame. If things go well, it is because the tycoon's wife – bless her – had the insight to tell the stupid architect to include it."[35]

Goodman the architect might make slight concessions for family needs, but only when pressed and because the architect deemed the request appropriate. For example, in the Joseph and Phyllis Homes house, the ground floor contains an artist studio because its owner, Mr. Homes, is an artist. In the William and Susan Schlosser House, exterior doors in the children's bedrooms intended to access a brick-screened patio off the front of the house were changed to full-height windows because the owner didn't like the idea of her children exiting the house without her knowledge. The Schlosser house also contains unvarnished oak strip flooring used as interior wall finish, a clever use of an old material in a new way and a device Goodman used in his own home as well. But for Lewis and Bella Jacobs, the request for a ground-floor bathroom went unanswered. In general, the people who lived in Goodman's custom houses had to get along with somewhat small or not enough bathrooms and less-than-grandiose kitchens (by custom-house standards) because Goodman used his authority to impose certain design standards on his clients. As a result, these owners have a minor misgiving or two about their house, but all of them – without exception – love their houses for their light, openness, and extension into the outdoors. The people who live in Goodman's custom houses truly enjoy being inside their homes.

Beginning with the Oscar Powell House in 1940, Goodman was one of the first architects to use a completely Modern vocabulary for residential housing in the Washington area.[36] The Powell House was built on 150 acres in Forestville, Virginia to a groundbreaking design. Due to the war, the house was not profiled until the June 1947 issue of *The Architectural Forum*. Located with a view of a Potomac River waterfall, the house was set into a hillside and followed the "currently popular solution" for hillside houses by placing the living zones upstairs and the bedrooms on the ground floor. Goodman used randomly laid brownstone (possibly Seneca sandstone) from a nearby quarry for the ground floor structure and for terraces and patios. He also used a variety of woods in the house, including vertical redwood siding on the exterior, walnut plywood walls in the living room, and random white oak floors. The structure incorporated a carport, workshop and "servant's quarters" in a zone adjacent to the kitchen. Both flat and pitched roofs were employed and finished with built-up roofing and bluestone. The house's multiple terraces and roof decks - its "outdoor living spaces" - were extensive in their reach and merged the house and its surrounding landscape.[37]

The December 1946 issue of *The Architectural Forum* covered a second Goodman house (owners not identified) that showed Goodman's love for reusing old materials in new ways. When a couple bought a fire-damaged, 18th-century farmhouse and hired Goodman to redesign it, he had the second story demolished, but retained its bricks. He then built a completely Modern house inside the former building shell, omitting corridors and creating an open floor plan where each room melded into the other. Other materials were saved as well, including a parquet floor and roofing slate that became the new house's hearth. The house featured trademark Goodman features, such as exposed roof framing, sliding glass doors and overhanging eaves with part of the eave devoted to a wood trellis.

Goodman's ability to work a house into its site and provide river views was the subject of an October 1947 issue of *The Architectural Forum.* For this project in Alexandria, Goodman reused 18th-century bricks from a demolished feed store on the site for his design of a split-level house with multi-level roofs pitched towards the house's center. This daring design initially proved problematic due to insufficient gutters, however the problem was corrected. The window walls were framed in white pine and had fixed and casement sections. The house had an overhanging wooden trellis over the back deck. The house's extremely wide eaves off the back and cantilevered deck recalled the houses of Frank Lloyd Wright.

The Sevareid House of 1941, being designed for a prominent newsman, allowed Goodman a forum for exhibiting the latest in his Modern ideals. *(Figure 2)* The house, with extremely wide overhangs and long banks of windows, was yet another example of Goodman's interest in a "passive solar house." Goodman strongly believed in using the latest in heating and cooling technologies when budget permitted; he thought that a closed Colonial house was an absurdly illogical model for 20th-century living.

In the Sevareid House, Goodman also highlighted his talent at putting as much living space as possible on one floor in a house that was banked on a steep hillside. He provided a brick base - inclusive of a full-height, glazed ground level - that supported a platformed story above it and an open floor plan. Goodman left as much space as possible open to the outdoors, via decks, patios, and operable windows, some on a grand scale.[38] As he would do one year later in Hollin Hills, his first builder project, Goodman had all the

Sevareid House woodwork milled on site with a portable saw. This simple step significantly reduced the cost of the project.

A home for another famous patron was that for Martin Agronsky. (*Figure 3*) It stood on Tilden Street in northwest D.C. before a fire claimed it. Like the Sevareid house, the Agronsky house of 1948-1950 (with a 1955 addition) made use of exposed wooden framing and extensive glass. A portion of the house was raised on pilotis (a la Corbusier) above a sheltered patio. Second-story windows featured operable sections and were devoid of balconies.[39] While designing custom homes, Goodman was often forced to act as his own contractor for lack of reasonable bids from contractors unfamiliar with modern design. The dual role that Goodman thus played on early custom houses – that of both designer and builder – led to the emergence of the "bare, clean light detailing" that has come to define his work.[40]

Goodman then took on a series of commissions in Montgomery County. He designed a seemingly unassuming house for Mr. and Mrs. Verl Roberts in Bradley Hills Grove, Maryland in 1949 that remains one of the finest examples of his work. The living room window walls offer a breathtaking view of a large azalea garden that comprises the length of the corner lot. The house features a compatible addition by Hartman-Cox Architects. He created another Montgomery County design for Mr. Alvin Q. Ehrlich on Bradley Boulevard in 1950. The originally L-shaped house is built on a modular plan that appears to be a forerunner to the Customline prefabricated house that Goodman would design shortly thereafter for National Homes. On the interior, glass abounds. The kitchen features an impressive number of intact appliances, including a pair of double ovens by Western-Holly (the bottom oven of which is a rotisserie) and a pair of warming pans built into the cabinetry by Toastmaster.

Several of Goodman's custom houses in Montgomery County are located in Chevy Chase. The Jacobs and Burman Houses, for example, were designed as a pair in 1951.[41] Paul Burman was the developer of Hammond Hill and Hammond Wood (Goodman-designed subdivisions) and Lewis Jacobs was his private lawyer. Together they bought three tracts of land in the Rollingwood section of Chevy Chase. They decided to leave the lot between them empty as open space. For each client, Goodman designed a house that took advantage of drop offs in the site, and, in the case of the Burman house, dramatic views up to the house from Rock Creek Park.

The Jacobs House is a two-story, monopitch-roof house that appears to be one-story at street side. It has a rectangular footprint (41 x 22 feet), but the house has so much glass that the *Evening Star* journalist who wrote about it said: "By using glass for three of its four ground-floor walls, and plenty of large windows on the upper floor, the architect has worked a kind of legerdemain upon the rectangular shape . . . which makes the interior appear to burst out of its box-like form and gain a new dimension."[42] The house had a two-car carport with three bedrooms and a bath on the upper story and a living room/dining room and kitchen on the ground floor. On the ground floor, the large interior, used-brick chimney wall acted as the partition between the two halves of the plan. Both sides of the house featured terraces, the flagstone of which continued from the outside patio into the interior of the house and provided the base for radiant flooring. The ceiling of the second floor also hosted pipes for radiant heating. The owners have reported that they have never had a problem with leaking. Steel casement windows were used in the bathrooms. On the interior, Goodman installed a St. Charles Company metal kitchen in a black and white color

scheme with silver hardware. The New York-based company manufactured some of the most modern kitchens of its day and most of Goodman's custom homes featured them. The owners also appreciate the house's situation on its plot, so that interiors do not get too hot. The family still only has window air-conditioning units in the bedrooms. Thurman Donovan provided a landscape plan of primarily native plant materials to the family, which was implemented.

The Burman house was originally two rectangular blocks connected by a hyphen (the entrance area). The living zone block led to a slab-on-grade, butterfly-roofed bedroom block set perpendicular to it. The Rock Creek Park side of the house was faced primarily in glass. One of the most interesting aspects of the house is its freestanding three-way fireplace in the living room and family room.[43] Like the Jacobs House, the house featured radiant heating through the floor of the lower level and the plaster of the upper level ceiling. In an early renovation, the Burmans expanded the living room/dining room zone by twenty feet and enclosed the ground-level patio beneath it into extra bedrooms.

Another pair of houses in the Rollingwood section of Chevy Chase, visited for this nomination, began to take shape in the late 1950s. The Schlosser House was built in 1959. Mrs. Schlosser's father was an engineer who had done work for several architects and recommended Goodman. The house features exterior vertical tongue-and-groove siding and huge expanses of window walls on two elevations looking out over Rock Creek Park. The house has both a carport and an exterior storage closet, but no central air conditioning. The flat-roofed house has "interior gutters" that feed through the house down into French drains emerging from the steep rear hillside. The flat roof was built up with felt and tar, finished in gravel, and featured the interior drains.[44] The owners added the deck after Mr. Goodman's involvement.

The Schlosser House has an open floor plan with a combination living room/dining room and a pass-through in the kitchen. The entry hall is flagstone. The St. Charles-designed kitchen has stainless steel countertops and Bettar appliances. The Nutone radio intercom is still intact. As with many custom homes of the 1950s, the kitchen features a double oven. The kitchen is only separated from the entrance foyer and a pantry by pocket doors. The interior bathroom features a skylight. All of the interior doors of the house feature wood transoms that can be operated separately from the door itself to retain bedroom privacy but admit ventilation. Each of the bedrooms was built on an 11' x 11' module with slatted plywood folding doors separating the children's two bedrooms. The white brick fireplace stack is freestanding in the living room and forms the wall to the steps leading to the ground level. The fireplace opening is capped by a huge slab of black slate that is maintained by polishing with boiled linseed oil.

The Homes House was a companion to the Schlosser House and Goodman developed the same specifications for the two houses. This rectangular house features a combination living room/dining room with three bedrooms, a bath, and a kitchen on the first floor. The ground floor includes a recreational room and artist's studio. Like the Schlosser House, the building appears to be one story at street level and then drops down dramatically in the rear with two-full glazed walls. Also like the Schlosser House, the house features an integral carport. Exterior wood door mats made of Douglas Fir at both the service and front doors are original and Japanese in feeling. The vertical tongue-and-groove siding is painted gray, the window trim white, and all doors and Masonite panels at window areas are painted to contrast in bold primary colors. The St. Charles kitchen is also primarily white with the stainless steel range the only

divider between the cooking and eating area. All bathroom walls and floors were tiled and countertops were made of Formica. The house was built in 1959-60, but did not have thermopane windows or central air-conditioning. When the prospective owners asked Goodman what to do when the house grew cold from so much glass, Goodman responded in typical fashion by saying, "Put a jacket on." The owners added summer air conditioning a year or two after moving in. Several years ago, they upgraded the windows to double pane. The original roof was tar and gravel, but has been changed to a rubber membrane roof.

The subdivision of Quaint Acres, west of New Hampshire Avenue where it intersects Route 29, incorporates a pair of Goodman-designed custom houses at 706 and 708 Apple Grove Road. The houses were designed for Garnett B. Radebaugh and Malcolm O. Garfinck on February 8, 1949. Mr. Garfinck was a supervisor in the Standard Construction Company and had a great deal of experience with architects. He had been impressed by Goodman's work at Hollin Hills, Virginia and inquired of Mr. Goodman whether or not the architect would design a custom home for both him and a friend. Goodman asked to see the property Garfinck had bought, liked what he saw, and designed the houses. Garfinck and his men were the builders. The houses are two-story structures with one-story wings set back from the street. They benefit from the neighborhood's typical 100-foot setback. They are primarily frame dwellings, but have signature Goodman windows and employ used brick from York, Pennsylvania. Garfinck enjoyed working with Goodman and admired his talent so much that he employed him to design a bigger house for his family in Hollinridge. (See "Hollinridge" below.)

In addition to the known Montgomery County houses described above, there are several houses in the county, the addresses of which are unknown.[45] The names of these commissions come from the inventory of Goodman's projects developed by Dean Gregory Hunt of Catholic University for the Charles M. Goodman Archives at the Library of Congress, Prints and Photographs Collection. For example, Goodman designed a residence for Mr. and Mrs. Dean B. Cowie in Potomac. He also designed residences in 1946 for Mr. and Mrs. Irwin Shapiro (county area unknown) and Mrs. Marion B. Larkin in Bethesda. He developed a house for Mr. and Mrs. Richard Bashor in 1947 and for Mr. and Mrs. Carl Gebuhr in 1948. That same year, he crafted an addition to a house for Mr. Lewis Goodkind in Bethesda. He designed the Gordon H. Sears residence also in Bethesda in 1949. He was the architect for a residence for Mr. and Mrs. Charles H. Schmidt in 1950 and for Mr. and Mrs. W.P. Lehman in 1951. He designed the Mr. and Mrs. W.P. Lehman House the following year. Goodman designed the Weinschel Residence in 1964 after he completed the Weinschel Engineering Office and Co. Plant in Kensington Park two years earlier.

Goodman worked on his own house during the decade of the 1950s. The property at 514 N. Quaker Lane in the Alexandria area became a showcase of his design principles. He purchased the property, which contained a Victorian farmhouse, in 1952.[46] He designed a new glass house (a la Mies and Phillip Johnson), which he appended to the farmhouse, and updated the farmhouse in the Modern style. The new glass box looked out onto spacious lawns and many trees and had a direct link with nature. In his later years, Goodman would devote much of his free time to caring for the landscape around his home, which he developed into a spatially differentiated oasis of green broken up by fences, a reflecting pool, retaining

walls and flagstone patios. Upon purchasing the property, he transformed a field and small apple orchard into a two- to three-acre lawn with a golf-course-like mix.[47]

Between the late 1940s and the mid-1960s, Goodman received an important number of commissions for houses in the city of Washington, D.C. and in Virginia. The addresses of these commissions have not been determined for this nomination since it is beyond the scope of work. Goodman designed the Maria K. Ealand House in Rosslyn, Virginia (1941); the Mr. and Mrs. P.S. Brown House (remodeling) in Fairfax County, Virginia (1941); the Roy Thurman residence in northwest Washington (1947); and a house for Mr. and Mrs. Maurice Friedman in Washington, D.C. 1948. He designed a pavilion for Mr. and Mrs. Philip L. Graham (of the *Washington Post*) in 1950 and also a house for Mr. and Mrs. Colton Hand in Fairfax County at approximately the same time. Goodman won a local AIA award for the Muriel Ferris House of McLean, Virginia in 1957. Two other Washington, D.C. commissions were executed for Mr. and Mrs. Arthur Goldberg in 1958 and Mr. and Mrs. S.A. Pandit in 1959-60. Goodman designed the Mr. and Mrs. Wayne W. Parrish Residence in Washington in 1963.

ARMY AIR TRANSPORT COMMAND

In 1942, Goodman took a hiatus from his private practice to become the Head Architect for the Army Air Force's Air Transport Command (ATC). In that capacity, he designed an extraordinary number of different types of buildings, all within sites that had to be zoned very distinctly. The different types of buildings he created included: officers' housing, barracks, mess halls, clubhouses, hospitals, post offices, theaters, chapels, libraries, administrative buildings, passenger terminals, operations buildings, parachute buildings, fire stations, hangars, shops, chemical warfare buildings, quartermasters' offices, warehouses, ice plants, heating plants, police stations, and more. He developed a modular system of construction to facilitate design and construction. All buildings were built on a module - one that Goodman had adapted either from standard Army modules or based upon the dimension of stock windows. Because of this methodology, almost all of Goodman's ATC buildings were expandable.[48] The VIP Terminal at Washington National, designed in1946, was one of the few that departed from this modular "theater of operations unit." Goodman was especially proud of the briefing room at the VIP Terminal and stated that it showcased his role as the first architect to use Knoll furniture, the soon-to-be furniture giant started by Hans and Florence Knoll.[49] As has been pointed out in the article, "Charles M. Goodman: Mid-Century Architect" in *Modernism* magazine, the VIP terminal at National received coverage by the internationally respected British periodical *The Architectural Review* in January 1947.[50] (Unfortunately, it no longer stands.)

POSTWAR PRIVATE PRACTICE

With the end of the war in 1945 Goodman resumed his private practice, but initially kept his hand in aviation and technological complexes. He designed a series of connected steel and glass buildings (hotels, restaurant, hangars, retail facilities, school, etc.) in Secaucus, New Jersey for Henry Berliner, inventor of the Ercoupe, a non-spinnable small plane. As a consulting architect to American University in the late 1940s and early 1950s, Goodman prepared a master plan for the campus in October 1947 and also a series of building plans, including dormitories, the School of Social Science & Public Affairs, the Art

Center and School, and a TV School. According to the Director of Facilities at the University, most of the 1950s-era buildings on campus were designed by Waldron Faulkner and his firm, Faulkner, Kingsbury, and Stenhouse. Goodman, however, did receive a Washington D.C. Board of Trade architectural award in 1955 for the WMAL Radio and Television Workshop located on American University's campus.[51]

In 1947, he designed Atlantic Gardens at 4th and Chesapeake Streets in southeast Washington, which was highlighted in the February 1948 issue of *Architectural Record*. Unfortunately, the groundbreaking project of 318 apartments in clustered buildings appears never to have been built.[52] The layout of the garden apartment complex drew upon the ideals established at Greenbelt, Maryland: the superblock, apartment buildings oriented towards an interior park, and the accommodation within the grounds for both quiet space for adults and play areas for children. Lou Bernard Voight, Goodman's landscape partner in all his early projects, laid out the landscape plan for Atlantic Gardens preserving the wooded tract and adding meandering paths.[53] The exterior of the buildings were restrained and had a combination of red clay tile walls contrasting with gray brick veneer. The buildings also featured shallow-pitch gable roofs with wide overhangs and larger-than-typical windows. As for innovations in this large-scale project, Goodman included copper-tube radiant heating in the ceilings and prefabricated "Milo" sliding Masonite closet doors. Another 2,008-unit garden apartment project for Langley Park in Montgomery County was profiled in the same issue of the magazine, but also appears to have been executed on paper only."[54]

SCHOOLS AND CHURCHES

Goodman ventured beyond aviation and residential architecture to design several schools in Fairfax County, Virginia and Montgomery County, Maryland. At Hollin Hills, developer Robert Davenport came up with a clever way to finance the construction of the elementary school for his community. He charged 25 cents for tours of the model house in the neighborhood with the money earmarked for a school fund. Goodman designed Hollin Hills Elementary on Fort Hunt Road on the same side of the street as the subdivision. (The school's architecture has now been replaced by a Nursing Home on the site.) Goodman is said to have designed the Kenwood Park School on Whittier Boulevard in Bethesda (now known as Whittier Woods), which appears to be a school from the 1950s.[55] He also designed an addition to Viers Mill Elementary in Viers Mill Village in 1956, although his work has been obscured by recent renovations. In Southwest, Washington, Goodman designed the Hawthorne School circa 1963 as part of the urban renewal program. That all-concrete structure is "Brutalist" in spirit and differs markedly from his work in the 1950s.

Between 1951 and 1964, Goodman designed three churches. He designed the Reorganized Church of Jesus Christ, Latter Day Saints in Washington, DC in 1951. In 1957, Goodman was responsible for the design of the Bethesda Congregational Church on Fernwood Road at its intersection with Democracy Boulevard. In 1964, he was the architect for the Unitarian Church on Arlington Boulevard in Arlington, Virginia using a precast concrete exterior. The latter building was honored with the Virginia Society's "Test of Time" award, along with the subdivision of Hollin Hills.

BUILDER HOUSING

It was Goodman's social conscience that propelled him into the arena of builder and prefabricated housing and kept him there for most of his career. He was inspired by the idea of creating affordable modern housing and did so in a variety of projects across the metropolitan area. (*Figure 4*) As Eason Cross described: "His passion was to provide shelter for a wide range of need."[56] He did so by teaming up with unconventional builders who were willing to take a risk on subdivision layout and Modern architecture. He loved working in the housing sector. Goodman once said of his architecture: "Unaffected obviousness wears longer and better than the spectacular," and ". . . above all, remember the buildings we create are still, as far as we know, to be inhabited by people."[57]

Starting in 1948, Goodman was commissioned by Robert Davenport to design a subdivision in Fairfax County, Virginia. Davenport, an official with the U.S. Department of Agriculture for over a dozen years, had helped establish a cooperative community called Tauxemont off Fort Hunt Road south of Alexandria initially as a side interest.[58] Goodman was hired to design several additions to the small concrete-block houses in Tauxemont and they ended up being quite innovative. Seeing Goodman's work, Davenport realized that he could create an entirely new community of single-family Modern homes using Goodman as the architect. He needed financial backing, so he turned to Morris and Samuel (Shy) Rodman, members of a family that ran a successful drugstore operation.

At Hollin Hills, Goodman first became fascinated with the notion of architect-builder collaboration. It was this residential project that would come to define him in national and international circles. He was 42 years old at the time. Hollin Hills was postwar housing with socialist roots. Davenport himself was inclined towards Socialism, Goodman was a staunch Democratic liberal, and Shy Rodman reportedly had politics that were of the far left. Together, Davenport and Rodman bought the land off Fort Hunt Road at an auction and approached the "left-leaning" American Veterans Committee, as described by an original owner of Hollin Hills, Patricia Marshall:

> In 1948, one of the landowners (Shy Rodman) approached the AVC[59] – the American Veterans Committee – to propose housing that young couples could afford, a modern architectural design, and a multiracial (in a segregated era) community. With about 15 other AVC couples, we put $100 per family in escrow to get a basic house designed. This proved to be the original one-level Hollin Hills house, except for fireplace. The fireplace wall was added at our request. We were all pleased with the design and with the rural atmosphere . . . Also, my husband and I were familiar with the work of William Wurster, a notable architect doing low-cost housing of imaginative and modern design in the San Francisco Bay area. It seemed to me that Goodman had picked up some of the more obvious aspects of Wurster's work . . . .the Goodman house was the only one like it in the D.C. area at that time. We were disappointed when, after nearly a year of meetings with Rodman, the AVC group disbanded and our escrow funds were returned. Rodman wanted to build on a cost-plus basis because of cost uncertainties arising from housing shortages and the high demand for housing, and none of us could chance that. A year later, Bob Davenport, another of the landowners, announced plans to build the same house on this land. We purchased our land within a month of the announcement, and our house was finally completed in the spring of 1950, when we moved in.[60]

According to David Condon, Goodman's senior designer at the time, "Hollin Hills was the first planned development of modern architecture" [in the area].[61] Goodman's name began to be known by builders and private citizens as one of only two firms in Washington that had expertise in Modern builder housing. (The other firm was comprised of Arthur Keyes, Nicholas Satterlee, Chlothiel Smith, and Francis Lethbridge.)

Hollin Hills was located on a rolling, partially wooded 225-acre tract south of Alexandria. (The site was later expanded in a second phase to 326 acres.) Goodman was thrilled to have the opportunity to build on land considered unbuildable by other developers due to its rough topography. Most Hollin Hills houses were sited at an angle to the street to ensure privacy from neighbors and to borrow views from a landscape that was conceived as a communal park, rather than as individual lots. Former Goodman associate Eason Cross called this "skew siting." (*Figure 5*) The houses attracted liberal-minded people, including: lawyers, economists, journalists, architects, artists, and high-ranking government professionals from the Truman administration. Most people who lived in Goodman communities worked downtown, with a few at military installations.

As for architecture at Hollin Hills, Goodman knew there had to be a better house than the typical Federal Housing Administration (FHA) Title 1 "minimum house." In 1940, the FHA model translated into a house that cost less than $3,000 to build and was almost always in the Cape Cod style. Goodman knew that with modular construction, prefabrication, minimalist carpentry, and extensive glazing, he could design a home that would not only be affordable, but Modern and open to the outside world. Goodman began with three basic model types for Hollin Hills: 1) a split-level house, 2) a one-story slab-on-grade house, and 3) a two-story house. Unit 2, the one-story slab-on-grade house, was the most basic. (*Figure 6*) He varied his house designs because he believed, "All men inevitably revolt against being considered statistics."

Working on a standardized unit concept from his army air terminal days, Goodman eventually developed eight types of homes with additional variants for the Hollin Hills subdivision. He coded his house units by number and letter, using the code to denote qualities of each unit, such as how many levels and how many extra feet were added per module. The first module was the 3-foot-by-1-foot steel casement window that he employed as the lower portion of the window walls, or, to use the terminology of the day, "view walls." The exact length of the unit module that Goodman employed to create his houses continued to change, as he developed new house plans, increasingly turned to prefabrication, and refined traditional carpentry down to an utterly trimless system.

Goodman's "view walls" were comprised of fixed-glass upper sections and lower sections of operable casements. Goodman's windows often took up to three-quarters of the length of any given wall. What was revolutionary about his design was that he used his window frames as structure, without compromising the strength of the wall. The glazed wall became the hallmark of Goodman's architecture. In his firm brochure, Goodman stated: "Modern technology has developed the transparent wall – and let in the full eloquence of nature."[62] In an interview with John Peter for his 1956 book, *Aluminum in Modern Architecture*, Goodman also stated: "I have ceased to consider a wall as being something that

you punch a hole into. It's a series of parts joined together. Those parts consist basically of two kinds, the opaque element and the transparent element, which allows you to have privacy where you want it and openness where you would prefer to have it."[63]

The houses were so different from anything that had been built in the region before that Davenport, the builder, had trouble obtaining decent appraisals from FHA, a requirement for selling the houses to veterans who needed mortgage insurance. The first section of the subdivision was rejected by the FHA as too modern in design, so Davenport obtained VA financing. Subsequently, Goodman fought the local FHA office when it was backing the project and succeeded in obtaining grassy swales along roadsides instead of concrete curbs and gutters. He lost the fight to have tar and gravel surfacing, however, for the curving, loop, and cul-de-sac roads in the community.

The paint colors for the model houses were selected by Goodman. An original resident remembered that exterior paint colors were earthy (with the exception of a strong yellow), but that window framing was always white. On the interior, Goodman preferred dark earth tones and black or grey on accent walls to cut down on glare from the large window walls. Some ceilings were painted in dark earth tones as well, such as "coral."[64] Although Goodman urged homeowners to choose his interior colors, they were free to paint the interiors as they chose. Covenants in the deeds, however, did govern the design of all new structures, additions, and alterations (including fences and sheds) to the houses. Davenport and Goodman originally watched over these covenants, but in 1952 the task was turned over to the Hollin Hills Civic Association.

Hollin Hills received immediate attention. The "pace-setting" development was profiled in *Architectural Forum* in December 1949. The magazine noted how Goodman's use of standardization of window units, roof trusses, doors, shelving and closets coupled with the fact that these elements were made on site helped make the project affordable. Another cost-cutting measure was to provide closet space on the interior (with closets that often reached to ceiling height), but to provide for bulk storage in a "storage increment" space on the exterior of the house. Some of these exterior sheds were combined with Goodman-designed carports and neatly called "outdoor increments."

The *Architectural Forum* article also praised Davenport's inventiveness in maintaining his cash flow during the building process. He first asked the purchasers to pay for their land, then for sections of their house as it was constructed. Once the purchaser obtained a mortgage, the rest of the payoff would be made. Davenport also offered financing so that new residents could purchase Modern furniture to match their houses. Furniture could be bought from Knoll, Modern Design, or Q Gallery. Lighting could be purchased from Kurt Versen and china and glassware from the Glass House of Washington.[65]

Hollin Hills was featured in *House Beautiful* in 1950, *Life* in 1951 and won numerous prizes for architecture and community planning. In 1957, the community was included in the American Institute of Architects (AIA's) Centennial Exhibition as one of ten examples of U.S. architecture at its best. By 1971, at its completion, there were 463 houses, the vast majority designed by Goodman, but some of the later ones designed by Davenport himself in the "Goodman style."[66] Other prizes included the Southwest Research Institute's Certificate of Merit; the *Parents* magazine's award in 1952 and 1957; the D.C.

Chapter, AIA and *Evening Star* awards for Residential Architecture in 1955, 1956, 1957; an AIA Regional Competition Award in 1956; and two awards from the National AIA Centennial Competition in 1957. The community was included in the AIA exhibit at the National Gallery of Art, titled "10 Milestones in the Future of America's Architecture" and featured prominently in a number of architectural books.

Goodman also designed housing developments for Arlington, Fairfax, and Montgomery Counties.[67] Like Hollin Hills, Goodman's Montgomery County housing, the subject of this Multiple Property Documentation Form, also was profiled in many shelter magazines and won several awards. Below are the names and descriptions of the known Goodman clusters and subdivisions of "merchant-builder" houses in Montgomery County. These include entire Goodman merchant-builder subdivisions and neighborhoods that contain Goodman merchant-builder houses:

Hammond Hill (Wheaton/Silver Spring)
Hammond Wood (Wheaton/Silver Spring)
Takoma Avenue (Takoma Park)
Wheatoncrest (Wheaton)
Rock Creek Woods (Kensington/Silver Spring)
Crest Park (Hillandale)
Hollinridge (Potomac)

There were four Montgomery County subdivisions that were planned by Goodman, but were never implemented. One was the Julien Assets Parcel and the other was Great Falls Farms on Alloway Road in Potomac, which ended up being developed by W.C. & A.N. Miller. Another tract was the Heller/Bradley Tract in Montgomery County, which was to be a subdivision in November 1949. Finally, there was a subdivision planned for Knollwood Green, the Clark Property in Rockville, Maryland in 1963, but it was never implemented according to Goodman's design.

There may be more Goodman-designed builder houses in Montgomery County that have not yet come to light and may present themselves in the future.

Hammond Hill

At the same time that Goodman was experimenting with housing design at Hollin Hills, he was working on plans for communities in Montgomery County, Maryland. He completed the first set of working drawings for builders Paul Burman and his first cousin, Paul Hammond, in September 1949. Burman and Hammond built 20 houses in the subdivision of Hammond Hill at Pendleton Drive on the northeast side of Veirs Mill Road. (*Figure 7*) Burman and Hammond hired the firm of Walker & Dunlop to sell the homes for a $50 commission. The houses sold for $10,750, all going within the first week on the market. Goodman made a $200 fee per each house. The community was highlighted in *Architectural Forum*'s June 1950 issue. (*Figure 8*) It appears that all of the houses in this small 60 x 110 –foot lot subdivision employed the same model, Unit 2BR, except for a single two-story house at the end of the cul-de-sac.[68] Almost all of the houses were sited to the southeast/southwest, not only to take advantage of solar

orientation but so that no living room overlooked that of another house. The window module was a 3'-1" factory-made window sash. While Goodman initially sketched houses with detached carports, a slightly later site plan showed these structures as "storage." Ultimately, storage needs were folded within the envelope of the house itself in an exterior storage closet accessed via double doors adjacent to the house's main entry.

Goodman's Unit 2BR house in Hammond Hill was a modest rectangular house, 26' x 36' in size and 936 square feet. It had vertical wood siding, and a striking, five-panel, floor-to-ceiling, glazed "view wall" on the long elevation. The short wall featured a prominent, used-brick chimney and the storage closet. The entrance door was set perpendicular to the glazed front wall. The plan featured a living/dining room and kitchen on one side of the house and the two bedrooms on the opposite side. The bath was between the kitchen and one of the bedrooms.

The interior featured primarily plaster walls with Rocklath backing. Baths had ceramic tile. Other interior features included Milo-brand sliding Masonite closet doors throughout, a vertical wood paneled accent wall, and yellow pine shelves in the dining area. The floors were oak in some areas and Kentile-brand asphalt tile in others. Kurt Versen lighting was used. Heating was gas-fired, forced hot air. The washer and dryer were located in the kitchen, so that there was very little actual counter space. Goodman provided vent holes in some of the cupboards for pantry usage.

The original color palette envisioned by the architect in a drawing dated January 28, 1950 featured a "pumpkin" storage closet, a white ceiling and window wall, "old wood," for the hall and living room, an "opal gray" or "London Smoke" for the hall ceiling, and "pewter" bedroom walls. Goodman's furniture layout for the Hammond Hill model, also designed January 28, 1950, included apple pattern drapes, a rectangular table, and a hanging desk in front of the fireplace in the living room. There also was a round table, chairs, and a sofa with end tables. The master bedroom had a 6' x 8' "wunda weave" floor rug in light grey and "markelius grey" curtains. The room featured a dressing table, double bed, bureau, chair, and table. The second bedroom had a black-and-yellow color scheme with twin beds pushed together. According to Burman, the builder, *Good Housekeeping* also did a spread of the model house - not as Goodman had envisioned it - but decorated in early American furniture. In this way, Burman either acknowledged the reality of the marketplace or his own hesitancy to engage in a thoroughly modern experiment.

A final house type, developed for Hammond Homes, Inc. (Burman and Hammond's company) and possibly for Hammond Hill, was Unit 2BRS. "S" in this case might have meant "shed" because the house featured a monopitch, or shed, roof. Based on surveys of the Hammond Homes subdivisions in Montgomery County, the house appears never to have been built, at least in the areas of interest surveyed for this nomination.

Hammond Wood

Between December 1949 and August 1950, Burman and Hammond developed a plan for a sister community, Hammond Wood, directly across Veirs Mill Road on the southwest side. The builders developed a new subdivision plan for the site and substituted it for one that was already on the books and would have stripped the area of trees. Goodman and the builders did a painstaking study of the land, made a topographical map of the site, and identified all the specimen trees within it, most of which were beech and oak. Goodman sited the roads and houses so that very few trees would have to be destroyed.[69] Milton Gurewitz, Goodman's chief engineer, designed a series of cul-de-sacs to slow traffic and create a family-oriented neighborhood. Of all of his developments, Paul Burman was most proud of Hammond Wood, citing the preservation of the trees as his most significant achievement.

Hammond Wood includes 56 houses designed by Goodman. Exterior walls in the community were made of used brick and cypress. If wood, it was stained with a Cabot creosote Shingle Stain. Goodman specified either 1" x 6" horizontal boards or vertical tongue-and-groove siding. Window walls were made of 2" x 6" Douglas Fir. The interior was finished in "Zonolite" vermiculite plaster and had fiberglass insulation. All living rooms featured the Heatform circulating fireplaces (also know as "Heatolaters"). All house types had ceramic tile baths. Roofs were of the four-ply, built-up type with bluestone gravel, although very few - if any - of these remain. Heating was via forced hot air with registers in the floor adjacent to the glass walls. Purchasers were offered garbage disposals, washers, dryers, and dishwashers as extras. Like Hammond Hill, the Hammond Wood model house was decorated in Early American furniture.

The community was featured in the May 1952 issue of *Progressive Architecture*. There are five house types evident in the neighborhood, all of which are featured in the *Progressive Architecture* article. (*Figure 9*) The two-bedroom, one-story house in the neighborhood was the same as Hammond Hill's Unit 2BR.

Perhaps the most common house in the community, however, was the slightly larger, three-bedroom, one-story house that comprised 1100 square feet and sold for $12,400. It appears to have been drawn in 1950 by David Condon of Goodman's office and was simply known as: "3-bedroom Unit House" for Burman Properties. (It may have been called Unit 3BW, which is the name of a plan for Hammond Homes identified in the Charles M. Goodman Archive at the Library of Congress, but not included in the actual drawings box for Hammond Homes.) The house featured a combination living/dining room with end-wall fireplace and a kitchen on the opposite side of the dining area that was visible through a "pass-through," also known as a "lunch bar." A small bedroom was opposite the bath, while the two larger bedrooms were located at the far end of the house.

Another common type at Hammond Wood was the two-story house known as Unit 2BRB. The first-floor plan of this unit was the same as that of Unit 2BR, but the extra "B" (in Goodman nomenclature) meant that the house had a "basement" that contained a third bedroom at the ground level. This house type actually was similar to Unit House No. 4 in Hollin Hills, developed in 1950. The house was almost always built into a hillside, so that it appeared as a one-story house from the entry, but then dropped down

to include an almost entirely excavated ground floor. An example of this house sits on the northeast corner of Pendleton and College View, facing Pendleton.

Two other house types found at Hammond Wood were variations on the Unit 2BRB. One, the fourth house type to appear in Hammond Wood, can be found in the pair of houses on College View near its intersection with Woodridge. Both the first floor and ground levels of these houses are almost completely glazed from the street elevation. This house plan was considered unique because the kitchen and living/dining areas were located on the ground story, while the three bedrooms and bath were on the upper stories. (Goodman used this technique in some of his custom houses, such as the Lewis Jacobs House.) One could enter the 1,620 square-foot-house on both levels. This unit variant was the most expensive house in the development, costing $18,200 for the house and land combined. The other variant, the fifth house type in Hammond Wood, was also two stories, but was advertised as having a finished first floor and an unfinished ground floor. The first floor was nearly identical to the 3-bedroom, slab-on-grade house, except that the area in the one-story house that had been reserved for exterior storage now accommodated an internal stair. The ground floor featured "future" uses, such as rooms for utilities, recreation, laundry and a bedroom. Plumbing was roughed in for a bath.

Finally, there is one Goodman prefabricated house in Hammond Wood, located at 3506 Woodbridge Avenue. It is the "Ranger" model that Goodman developed for the prefab manufacturer National Homes. A 1,030 square-foot house with three bedrooms, the basic house sold for anywhere from $10,000 to $12,500.

These Silver Spring/Wheaton developments were enormously popular, with houses selling out immediately. An aerial photograph of the Wheaton area from 1948 compared with one from 1968 is barely recognizable. The 1950 census count for the Wheaton district was 77,413 people. By 1960, the number had doubled.

As with Hollin Hills, Goodman made it possible for owners to commission his friend, Lou Bernard Voight, for landscape plans. Stephen Kraft remembers that Voight did a plan for their Goodman house for $10 on the back of an envelope. The landscape architect specified Arborvitae and native rhododendron. Other popular vegetation in the subdivision included: forsythia, dogwood, beech, maples, tulip poplars, and hemlocks.

Immediately upon its completion, covenants were put in place to protect the character of Hammond Wood. The covenants mandated that all buildings should be residential in character and not exceed 2 ½ stories; that no building or fence should be erected, placed, or altered in the subdivision without the approval of a committee composed of Paul Burman, Paul Hammond, and Charles M. Goodman; that all setback lines be observed for any structures; and that houses should conform to a minimum house size. Interestingly, though, the covenants allowed provision for a two-car garage set 60 feet back from the front lot line, but none were ever built. The covenants ran with the land until January 24, 1976, and then were automatically extended for periods of ten years unless a majority of house owners voted to change covenants. Today, the covenants are no longer enforced.

Takoma Park

In 1951, Benjamin Abramson, his son Albert Abramson, and Albert's brother-in-law Oscar Margulies bought a parcel of land on the northwest side of Takoma Avenue between Boston and Richmond Avenues at the Takoma Park/Silver Spring line. The plat shows that the owners purchased 13 lots in Block 67 of the T.P. L. & T. Co. (Takoma Park Land and Trust Company) Subdivision of Takoma Park, Maryland. The three owners had bought the land from Friends House, Inc. in June 1951 and wanted to erect Modern houses on the site. One month later, Goodman completed a set of drawings for a 3-bedroom Unit House for Albert Abramson. In Goodman's parlance, the house was titled: Unit House No1-2L (presumably, Unit No. 1 with two levels). It was designed for the "Twin Construction Company."[70]

The first floor was a tour-de-force in Goodman design, for it made a small house seem quite large and reached out to incorporate the outdoors. The light-filled houses consisted of a four-inch-thick, brick-veneered, ground-level mass set up as a base for a framed first-floor block that cantilevered out over it on two sides.[71] Poured concrete steps led up from street level to a raised first-level side entry, the door of which was recessed under an overhanging roof and featured an exterior planting bed. The houses were advertised as "Terrace Homes for Modern Living" in the *Washington Post.*[72] The house was set into the landscape in such a way that the ground floor had some excavated, finished space and some crawl space.

Once inside the house, the kitchen and living/dining room zone took up the back end of the house while the relatively large bathroom and three bedrooms occupied the street end. The rear living/dining room wall featured a striking exposed frame end wall that was almost entirely glazed, except for a door. The bedroom elevation - the end-gable street side - featured vertical tongue-and-groove wood siding with a center infill component of fixed glass, steel casements, and plywood panels. The result is similar to the Wheatoncrest houses (see below) in that the street elevation typically features more solids and less voids, while the rear elevation – the more private elevation - is almost entirely glass.

The square-shaped living/dining room had a "cathedral" plastered ceiling that matched that of the roofline. The living/dining room was separated from the kitchen by a tongue-and-groove, waxed knotty pine wall that was left open near the window wall, providing an opening between the kitchen and dining area. The kitchen featured metal cupboards with brushed-chrome pulls manufactured by Amerock. Above the cabinets are Masonite sliding cupboards close to the ceiling.

The typical excavated area on the ground floor contained a narrow recreation room with floor-to-ceiling triple windows on the street side, plus laundry and heater rooms. The flooring was asphalt tile by Litecraft Manufacturing (out of Brooklyn, Newark, and Los Angeles).

The large, single bath featured a counter that ran the length of the room with a single sink. A window that spanned the height of the ceiling to the countertop was located to the right of the basin. The ceramic tile floor was laid in a basket weave pattern while the walls featured standard square gray ceramic tiles.

Like Goodman houses of the period, the original roof material was built-up tar and gravel roofing. The roofs were vented through circular vent holes in the overhanging side eaves. The front and rear end gables featured only two small vents. The houses featured Goodman's typical 4"x 4" box metal gutters.

Wheatoncrest

Between 1951 and 1955, Paul Burman and Paul Hammond, this time operating under the name Paul Developments, Incorporated, purchased land from Daniel A. Finkelstein and Herman Paul. The land, south of Randolph road and west of Georgia, had already been cut and filled for streets and cleared of trees, so Paul Burman thought it was "no place to build those [Goodman] houses."[73] But Burman was offered the lots at such a low price, he said he couldn't refuse. He and his partner set out to create a subdivision of 250 Goodman-designed homes. The pair ended up building 27 houses in the subdivision by December 1951 at a time when they had just received VA approval. Despite the cutting of the terrain, some of the houses managed to be placed upon slight knolls, such as those along Harris Street. All Wheatoncrest houses were sited diagonally on their roughly 60' x 125' lots to protect privacy, with many living rooms facing the backyard and planting screens installed as cost would allow. The exterior wall sheathing was variable: brick, tongue-and-groove siding, flush vertical wood siding, or plywood panels at the same height as the window casements.

The houses initially sold for $14,300 and sold more slowly than their Hammond Hill and Hammond Wood counterparts. Paul Burman believes this was due to the lack of a mature landscape at the subdivision's inception. This slow start prompted Burman and Hammond to sell the unimproved lots to Southern Engineering (made up of partners Albert Small and Herman Greenberg). The new builders did not favor the Modern style, so ramblers and modified Colonials were built on the remaining lots instead.

The houses Goodman designed for Wheatoncrest received the same rave reviews in the architectural journals as had his earlier work, despite the less lush setting. (*Figure 10*) These slab-on-grade houses, in Goodman jargon "Unit House C-3," had a basically square plan (28' x 37') that was focused around an interior bath with a clerestory window for light and ventilation. The kitchen and bath plumbing had been "bundled," which saved room for usable space. There was only the shortest of hallways leading from the living/dining area to the bedrooms, maximizing room space in the small house and views from the brief hallway to the bedroom windows. All of the doors to the bedrooms featured operable glass transoms for ventilation.

Structurally, the house was unique for its time. The dimensions of the house allowed for an exterior frame without any interior bearing walls. In other words, the house's skeleton construction allowed the roof-ceiling (planks but no rafters) to be supported on the frames of the glass end walls and on three pairs of "pitched beams" each supported on three posts, two of which were built into the walls and one of which was freestanding in the living room. This type of roof construction allowed the roof to be built first in the construction sequence, keeping the building interior dry. Goodman took advantage of prefabrication techniques to have the interior partitions made on jigs in a shop prior to on-site construction. The plank roof was left visible from the inside and simply stained, allowing for greater head height.

One of the gabled ends of the house featured nearly floor-to-ceiling glass with a chimney that was removed from the face of the house as a bold, sculptural element. (Goodman used this motif in some of his National Homes models as well.) Because the mortgage backers would not allow Goodman to use a flat roof at Wheatoncrest, the owners had to find a way to hang curtains on windows that went all the way up to the gable. As described in *Architectural Forum* in December 1951: "The [living/dining] room demonstrates both the advantage and the problem such floor-to-gable glass creates, for . . . the drapery problem is still unsolved. This open-ended effect would have been much easier to work out if local ordinances and public acceptance around Washington had permitted a flat roof."[74]

The bedroom walls, which sometimes faced the street, had paired steel casements that flanked fixed glass. Below the glass leading down to the ground were a series of hardboard panels. The module for the house was the standard 3'-1" steel sash window. As with all Goodman houses, the fascia board was thin. Original gutters were of the minimal box type, barely distinguishable from the rake board.

The houses were equipped with a detached, exterior bulk storage shed that was situated just across from the kitchen, or "back" door. In Goodman houses, the "back door" might actually be located on the side of the building.

Rock Creek Woods

Rock Creek Woods, the fourth Goodman subdivision, is actually composed of several plats within the larger development known as Rock Creek Palisades. The Goodman house plats were sold to brothers Herschel and Marvin Blumberg by Standard Properties, Inc. in 1958. The Blumbergs were already well-known for traditional houses they had been building in the area for ten years when they decided to try Modern housing in the late 1950s. (They were well known, locally, as the land developers of Ashburton, a community of homes built by multiple builders off of Old Georgetown Road near Democracy Boulevard.)The Blumbergs were nephews of Samuel (Shy) and Morris Rodman, the Hollin Hills backers.[75] Together with fellow builders Bernard Lubscher and Lou Diamond, they developed Rock Creek Woods.

The original development was supposed to contain 140 homes, but only 76 were built. Some of the streets of Rock Creek Palisades were named after World War II admirals, including Byrd, Dewey, and Spruell. The Rock Creek Woods houses are identified by their extremely large chimneys (made of the houses' red, pinkish or brown brick) which often pierce the eave line of the house and their white-painted wood skeleton walls that are infilled alternately with glass, colored Masonite, and originally stained (now often painted) wood panels. (*Figure 11*) Many of the windows in the Rock Creek Woods houses are situated at corners. Blumberg recalled in an *Evening Star* article that it was much more difficult to build the Rock Creek Woods houses because: "Maintaining the natural beauty of the site gets to be a far more important consideration in this kind of development . . . .You're more inclined . . . to want to make the houses fit the land than to want to change the land to fit the houses."[76] According to Blumberg, "nothing was prefab." The work was all done on site.[77]

The more generous houses at Rock Creek Woods resulted from Blumberg's desire to build houses for the middle-income market and his insistence that the size of the kitchen be enlarged slightly from Goodman's original plan. Most of the houses are sited with two on-grade exits. (*Figure 12*) As with the houses in Hammond Wood, Goodman designed many of the houses for "future" bedrooms and storage in the basement, in order to lower the initial purchase price. That price, however, did include air conditioning, a built-in bar in the ground-level family room, a Hotpoint range, oven, dishwasher, disposal, refrigerator, washer and dryer. The Milo sliding closet doors of Goodman's earlier developments were replaced with the same company's bi-fold doors, supposedly for better operation. In 1950s parlance, the "family room" was a multi-purpose room that could be used as a more casual substitute for the dining room. If it was located adjacent to and visible from the kitchen, it was a place where the family could eat, entertain, and children could play. If the "family room" was located in the basement, it might also be known as a "recreation room," and connoted a place to watch T.V., lounge, play pool, etc. In 1959, the Suburban Maryland Builders Association gave Bancroft Construction Company an award for Rock Creek Woods for "best in siting, variety and excellence of design, preservation of natural land features, construction workmanship, and value to the purchaser."

There were three major house types at Rock Creek Woods and a pair of houses that created a fourth type. The houses that sat on ground that fell off in the back were built to house Type BC-1D. The selling agents called this model the "Starview." This was a 26'-wide by 30'-deep house with three bedrooms on two levels. One accessed the lower level by a transverse stair located right off the entry. The kitchen was separated from the dining area of the living room by a "lunch bar." A variation of this house type included a bumped-out kitchen wall that expanded the linear footage by 2' 6," which allowed for a slightly larger kitchen on the first floor, and a tray, washer, and dryer in the laundry room underneath it, although very few of these models were actually built.

The houses that sat upon a knoll were designed for house Type BC-2U. This house was accessed via a ground-level entry/stair hall. On the ground floor were rooms dedicated to recreation, storage, and a future bedroom. On the first floor were the living room/dining room, kitchen, two bedrooms, and two baths. This house was advertised as the "Brookview."

Some of the houses were split-foyer types, known as Type BC-3U, or, in laymen's parlance, the "Woodview." In this type of house, the entry was at the midpoint between stairs that went up to the living room, kitchen/family room, three bedrooms, and two baths and stairs that went down to a recreation room and storage, with future bedroom and bath. The kitchen was only separated from the "family room" by a serving counter. This combined kitchen and family room reveals that Goodman envisioned the "great room" as early as 1958. (*Figure 13*)

Finally, a pair of houses set near St. Joseph's Branch and a section of Rock Creek Park behind Rickover Road were known as BC-4U. These featured not only the ground and first floor, but a second floor as well. These are the largest models in the neighborhood.

For Rock Creek Woods, Goodman's office even developed a color chart to guide the exterior staining and painting of the house and its trim, including the colors of the hardboard, or "Masonite," panels. Using

"color developers" intended for the photographic industry, Goodman specified that the vertical wall panels, flush wood doors, and Masonite end-gable panels be colored in a variety of bright hues, including greens and blues. The use of color developer was a process he developed at least by the mid-1950s for his own house in Alexandria. [78] Crayon-on-trace drawings at the Library of Congress indicate that Goodman individually assigned each of the homes a distinct color palette. For the Masonite gables, the Goodman firm specified yellow, dark blue, white, green, and sky blue among other colors. For the walls of the house, on Spruell Road where the subdivision began, Goodman specified that the first house should have three different colors: calvert rose, black for the gables, and grey for the front. The adjacent house was to have purple walls, sky blue gable panels, and starwhite trim. The next house was to have white walls, yellow gables, and black onyx roof trim.

Blumberg, the builder, did not hire a landscape architect to provide landscape plans for Rock Creek Woods house owners. Instead, he relied on Goodman's firm to do the overall site planning and a small degree of landscaping. Original owners tell of very little vegetation in the early days of the subdivision, other than trees that were saved during the course of construction. Mr. Blumberg did not recall Rock Creek Woods starting a civic association at the time of its origin. Nor did he recall any covenants in the deeds protecting the architectural character of the neighborhood. Today, however, there is a very active civic association (the origins of which are not known but it was "reactivated" in 1997) and the neighborhood has a very high degree of integrity.

Hollinridge

In March of 1958, Goodman also set to work designing the site plan for Hollinridge, a subdivision in Potomac north of Glen Road beside Watts Branch. The linear community was developed in sections along one primary street, Lloyd Road, and a small cul-de-sac around the corner named Bevern Court. The development was financed by the Hollinridge Company, made up of Robert Davenport (of Hollin Hills), Lavern M. Nielsen and Joel Orlen. The latter two men both had worked for the State Department, but at the time of the development, Nielson worked for the National Academy of Sciences. The land was bought from Mrs. Lloyd, who owned not only a large farm (now the adjacent Joiners Lane), but also all the woods that would become Hollinridge. She would only sell to builders who promised to retain as many trees as possible.

The subdivision was to feature about 80 houses in its original concept, with the market thought to be scientists affiliated with the Atomic Energy Commission in Germantown. (One of the first residents, Mr. Robert Bourne, was a lawyer with the AEC.[79]) The approach to the site was typical Goodman – save all the trees, angle the houses to the street, and do not disturb the varied topography. The market in Hollinridge was for a more affluent buyer than the earlier Goodman-designed subdivisions. The lots – on average 160'x 250' - were very generous when compared to earlier subdivisions in which Goodman had a part. Nielson and Orlen developed several Goodman houses and sold them speculatively, but then decided that it would be easier just to sell lots to individual owners and let them choose their own architects/builders.

The catch was that all houses had to be in what was then called the 'Contemporary' style, the preferred style of the builders. This was managed through covenants that went with the sale of the land and dictated that design was to be reviewed by an "architectural control committee" composed of the builders. The covenants were developed for each of the "sections" of the community. They ran for 25 years with the land and then were automatically extended for periods of ten years unless a majority of owners signed an instrument changing the covenants. Today, the various sections of Hollinridge all have covenants, which are enforced rather loosely or strictly, depending on the section. Those for Section 1, dated April 2, 1959, stated:

> No building shall be erected, placed or altered on any lot until the construction plans and specifications and a plan showing the location of the structure have been approved by the architectural control committee as to quality of workmanship and materials, harmony of external design with existing structures, and as to location with respect to topography and finish grade elevation. No fence or wall shall be erected, placed or altered on any lot nearer to any street than the minimum building setback line unless similarly approved. . . .

The covenants also specified that only single-family detached dwellings and private garages for not more than two cars were permitted. Houses had to cost a minimum of $15,000. One-story dwellings had to have a minimum ground-floor area of 1,000 square feet and two-story houses had to have no less than 850 square feet of space. The setback was a minimum of 50 feet from the front lot line. As a result of the covenant process that mandated design control by the builders, the street not only has several houses by Charles Goodman, but also exhibits the work of Thomas Wright (of Georgetown), Arthur Newburg (of McLean), Richardson & Bruce (a California firm), two prefabricated "Alside" Houses, three Carl Freeman houses, and one Hugh Newell Jacobsen House (now altered).[80]

Of Goodman's house types, there are two standard units in this subdivision. Goodman's site plan shows them as Unit Type H.H. 9 and H.H. 10. One presumes - given the Davenport connection - that these "H.H." types were extensions of the vocabulary first developed for Hollin Hills, which had featured eight basic unit types by 1958. Similar to Unit No. 8, Type H.H. 9 was a two-story house nestled into sloping terrain. It was made of prefabricated panels that Goodman had developed and used for his own home. *House & Home* remarked on the H.H. 9 house in its November 1960 issue: "The panelized look results directly from the way the joining edges of the preassembled panels are left exposed. These panels not only enclose the house, but also form structural roof supports where panels meet."[81]

Unit No. 10 was a two-story, rectangular house that appeared to be a one-story house at street level, but dropped down to a two-story house in the back. It was brick-veneered on the façade, had an end-gable prominent chimney, and displayed glazed "view walls" on the long elevations. It was a larger version of the houses Goodman had developed for Hollin Hills and the Hammond Homes subdivisions, starting with the basic Unit 2 type.

Hollinridge boasted at least one variant of a Unit 5 house that had been developed initially for Hollin Hills in the early 1950s. It featured a wooden deck that connected the driveway with a recessed entry. The

house, which was flat-roofed and appeared to be one-story from the drive, dropped substantially on the other elevations. Both the living room and kitchen elevations were entirely glass and the house had an original deck that reached out to the surrounding woods. On the interior, the plan featured a kitchen that was open to the combination living room/dining room. All that separated the electric stove island from the living area were two wooden posts at either end of the island.

As with all Goodman communities, the original and early members of Hollinridge were "almost all Democrats," "casual," and "iconoclasts."[82] The community counted several NIH doctors, IBM professionals, and architects among its residents. Like residents of Hammond Hill and Hammond Wood, some original owners had seen Hollin Hills and liked what they saw, but worked in Maryland and needed a shorter commute.

Malcolm Garfinck, who lived in a Goodman custom house in Quaint Acres, hired Goodman again in 1962 to design a bigger house for his family of six children and in-laws. Goodman designed a two-story square house, sheathed in white brick and vertical wood siding that contained eight bedrooms and four bathrooms. At the walk-through at the end of construction, Goodman said, "This is magnificent!" The owners, who were very impressed with Goodman, agreed.

The large lots of Hollinridge helped owners retain a sense of privacy from adjacent neighbors, but people still banded together for civic purposes. When the waiting list for the local pool was five-years long, the neighbors negotiated as a group to buy land for a swim club. The Washington summer heat got to be too much during the wait, and as a result, many of the homes have private swimming pools (installed either by Sylvan or Tahitian Pools). Country Glen Swim Club, the spot that had been purchased by the Hollinridge investors, did not open until the 1980s.

Crest Park

The next Montgomery County subdivision that Goodman participated in was Crest Park, begun in 1960. This project was located west of New Hampshire Avenue north of Hillandale and across from the White Oak Naval Weapons Center. The original entrance into the neighborhood was via Cresthaven Drive. Like most Goodman projects, the land bordered a small waterway; this time, it was the Northwest Branch. The project was developed by merchant builders Bernard Lubscher and Irving Diamond who ran the Crest Development Corporation. (These men bought the land from Herschel Blumberg, developer of Rock Creek Woods.) They initially hired Goodman to develop the model homes, but it is not known whether he did the actual site planning work.

Today, there are 25 Goodman houses in the Crest Park subdivision. They are located on LaGrande Drive, Schindler Drive, Crest Park Court, W. Nolcrest, and Burnt Ember Drive, along the Northwest Branch. One of the early owners remembers that when she came to the property there were several model homes that had been built, most of them designed by Charles Goodman. The Goodman houses are situated not only at the prominent corners of the development (such as Schindler and La Grande Drives), but also at the choicest sites topographically, abutting woodlands and streambeds. One can only imagine Goodman insisting on these sites for some of his model houses.

Original residents recall that the community was supposed to be Modern in feel, but do not recall covenants to that effect because the builders chose the architects. Thus, Goodman was not the only architect Lubscher and Diamond used. They also hired architects Patterson & Worland to construct twelve two-story houses in the subdivision also in a Modern style.[83] Neighborhood lore has it that the developers ran out of money before they had time to develop the entire subdivision, so they offered the lots to sale to other builders. As a result, the neighborhood is similar to Wheatoncrest in that it features several clustered Goodman homes that are mixed together with both Modern and traditional houses by other builders. When Schindler Drive was opened up to the east to meet New Hampshire Avenue, that end of the neighborhood was developed with more modest housing for Naval Weapons Center workers.

The scale of the Crest Park houses was nearly identical to that of the houses at Rock Creek Woods and much of the vocabulary was repeated, including low-pitched gable roofs with wide eaves, huge chimneys that sprung up through the overhanging eaves, wall surfaces of vertical wood siding or brick, grouped windows with lower operable sections often at corners, and Masonite panels under gable walls. (*Figure 14*) Goodman's use of hardboard panels under the gable end created what some have termed a "strong sense of triangulation" as part of his low-pitched roof formula.[84] Brick was either red or white, depending on the house. In some units, the ground floor elevations were fully glazed with either windows or sliding glass doors.

The unit types for Crest Park were, in fact, all based on revisions of the houses developed for Rock Creek Woods. The models used in the subdivision specifically were Type BC-1D, Type BC-2U, and Type BC-2U-2. There are some noticeable changes, however, from the Rock Creek Woods models. Crest Park houses contain more sliding glass doors at the ground floor. And instead of a ground-floor bedroom in Rock Creek Woods, some of the space was intended initially for a garage in Crest Park. (Today, the Goodman houses do not feature garages.)

Most puzzling, however, is the reversion on Goodman's part to a somewhat more closed floor plan. It is not known if he did this at the insistence of the builder or for some other reason, but the living room is set off by itself in an area with less windows than one would expect of a Goodman house. Retaining an idea from Rock Creek Woods, the plan shows that the kitchen connects to a "family room" on the first floor (without a planned "dining room"), but there are real walls separating the kitchen from the family room. Significantly, though, Crest Park's model house kitchen is an "eat-in" kitchen, with substantially greater space than previous Goodman kitchens. The kitchen features plastic laminate (Formica) cabinets that are imitation wood-grain. The counter space in the kitchen of these houses was much greater than in the builder houses from ten years' past, since the washer and dryer had finally been relegated to the basement.

An intact Crest Park model home stands at the northeast corner of Schindler and LaGrande. It initially sold for about $23,000. It is a squarish, two-story-plus-basement house with white brick walls and T-1-11 siding. Much of the wall surface is taken up by full-height windows or sliding glass doors. The house featured an attached carport that is now a sun porch. One enters on the ground level into a two-story-high foyer with a large-scale pendant light fixture. The foyer features the expected open tread staircase, but it

is finished not with balusters and a handrail but with a series of widely spaced, vertical wooden slats. Interior planters are supposed to enliven two available flat surfaces: 1) the top of the hall coat closet and 2) the sill of façade windows located above the entry door.

The houses originally featured then-fashionable, freestanding, wood-burning stoves on raised slate hearths in both the living room and the basement recreation room. The recreation room floor was vinyl made to look like cork. One of the most effective aspects of the house is the series of tall doors that lead into the rooms. Although the rooms themselves are not particularly large, the tall doors, which reach almost to ceiling height, give the impression of larger rooms. Like other Goodman houses, the Crest Park model home features oak strip flooring and "Milo" folding closet doors.

The original residents of Crest Park worked in a variety of jobs and professions. One resident recalled a large percentage of Jewish homeowners who were drawn to the neighborhood in its early years. Original residents do not remember landscape plans being offered to them individually, but do recall the builder installing modest landscaping. There are no covenants in the neighborhood to restrict design.

PREFABRICATION

It was the experience of builder housing that led Goodman to explore prefabrication further and become a national leader in that field. Many historians delve into the story of prefabrication most intensely when discussing the housing shortage of World War II, but the beginnings date back to the 19th century. Some scholars look to the early 19th-century use of prefabricated wrought iron in buildings as the origin of prefabricated housing. Others describe E.F. Hodgson's sale of a prefabricated wood panel house in 1892 as the first prefabricated house. In the first two decades of the 20th century, several big-name architects and inventors worked on prefabricated housing, including Grosvenor Atterbury, Thomas Edison, Ernest Flagg and Frank Lloyd Wright. The Swedes were inventing wood panels for low-cost housing in the mid-1920s, while the Porcelain Steel Building Company of this country was working on porcelainized steel construction. During the Depression, both the government and private firms experimented with factory-built housing for workers, often using then-novel materials such as steel, aluminum, and plywood. Quonset huts are just one example of a prefabricated product developed during the 1930s and used for wartime and postwar emergency housing. Foster Gunnison developed Gunnison Homes in 1936 based on plywood walls. In the Glenview section of Wheaton north of Dennis Avenue, a Gunnison community featuring the company's "Master Series" went on sale in 1949. The two- and three-bedroom homes had 100% insulated "Mello-Tone wood panel walls."[85]

It was the national housing crisis that followed World War II, however, that made quick, affordable solutions an absolute necessity and prefabrication an industry the government was willing to subsidize.[86] The metropolitan Washington area was itself host to several prefabricated housing manufacturers.[87] In Garrett Park, for example, architect Carl Koch built prefabricated homes under the name Techbuilt Inc., a company he founded in 1954. The company served as a national distributor of prefabricated homes and also provided plans for homes. Koch's module, a four-foot floor grid, allowed him to build affordable, wood-sheathed post and beam homes with a Modern feel.[88]

Goodman, like other visionary architects of the modern movement, believed that prefabricated housing was the way of the future. In discussing the opaque and transparent elements of a wall, Goodman stated: "That kind of thinking immediately moves you into pre-assembly."[89] In this belief, Goodman was joined by Walter Gropius, who wrote extensively on the prefabrication issue in his work, *The New Architecture and the Bauhaus* (1965): "We are approaching a state of technical proficiency when it will become possible to rationalize buildings and mass produce them in factories by resolving their structure into a number of component parts." "Dry assembly offers the best prospects because (to take only one of its advantages) moisture in one form or another is the principal obstacle to economy in masonry or brick construction (mortar joints) . . . the prefabricated house makes it possible to guarantee a fixed price and a definite period of construction.[90]

In 1953, Charles Goodman was invited to become consulting architect to the National Homes Corporation, the country's largest manufacturer of prefabricated homes. Run by the Price Brothers (Jim and George), the company was based in Lafayette, Indiana. It featured over 50 different house models when one took into consideration all of the various floor plans of each model. The Prices already had purchased the designs of other architects, including those by Royal Barry Wills who designed Cape Cods and Emo Smidlin, a New Jersey architect who designed Colonials.[91] Goodman's houses were dispatched as the company's first Modern line and the architect was given a retainer to create a new model home annually.[92] He also was hired to undertake land planning for a number of National Homes dealers across the country.

Builders would ally themselves with National Homes in order to offer their buyers prefabricated choices.[93] Many of the builders were businessmen, often certified public accountants, who wanted to make money in the real estate market. National Homes would link these people up with a service representative in that person's area, and the builder would get to choose from any of the National Homes designs. The would-be owner would select a floor plan from one of the National Homes catalogs and order it through his builder. Parts would be pre-assembled at one of the company's three regional factories and would be shipped to the site. Builder William Brosius, a National Homes-licensed distributor in the Frederick, Maryland area, said that products would be delivered by truck first thing in the morning, and the house framed in and roof in place by nightfall.

The company gave each of Goodman's series a name, and these included: the "Ranger" (1953), the "Pacemaker" (1954 and 1955), and the "Cadet" (1954), among others. The "Ranger" utilized tri-partite awning, or jalousied, windows on its short walls. (*Figure 15*) The Cadet was "a real breakthrough," according to Goodman's former associate, Eason Cross, because the Plumbers Union finally allowed Goodman to feed the plumbing into the prefabricated panels. Within each of these series, Goodman designed a number of variations. There were one-story "Rangers," such as the one on Woodridge Street in the Hammond Wood section of Montgomery County. There also were two-story "Rangers" that came in two basic first-floor plans and seven lower-level plans. Each of the Ranger variations was named: the Alameda, the Seminole, the Shasta, the Cimarron, and the Sierra. The designs were characterized by open plans, low-pitched roofs, extensive use of glass, distinctive chimneys, and T-1-11 siding. Most important were the pre-assembly techniques used in their manufacture. Many of the Goodman houses featured carports which were considered a unique residential feature in Lafayette, Indiana. [94]

A second design, the "Cadet," was a squarish, two-bedroom compact house that came in four designs. This house did not feature Goodman's stock, tall window walls. However, the Pacemaker was one step up from the Cadet in that it offered a larger floor plan in a rectangular footprint. Pacemakers even offered year-round "air conditioning," the term used in the 1950s to mean both central heating and air.

Goodman continued to explore his interest in prefabrication and the use of experimental materials. In 1954, he was hired by Henry A. Berliner to develop the TECFAB system, which included factory-produced lightweight precast concrete panels made with a corrugated steel core. The 8'x 8'x 4' panels could be used for exterior walls, interior partitions, flooring, and roofing. Goodman showcased the new material in TECFAB's own factory in Beltsville, Maryland, choosing a panel variant with exposed structural members. The building was pure Mies van der Rohe, easily resembling a building at Mies' Illinois Institute of Technology. In Goodman's fashion of highlighting colors on the exteriors of his buildings, vermilion was selected for the structural members.[95] Unfortunately, the building has been demolished. In addition to designing the company's building and primary product, Goodman also designed a line of appliances, skillets, control consoles, metal furniture, and an extruded concrete curtain wall system.

During this period of prefabrication, Goodman turned the building construction process on its head, directing skilled workmen to craft much of his houses with machines indoors and using lesser skilled carpenters on site. This was a revolutionary idea, and Goodman used the same process for his own home in 1955-56 in Alexandria, Virginia. He explained it this way:

> When you build a traditional house, you really build two houses. First, rough carpenters who are fast and inaccurate, put up the framing. Then you call in the finish men. They are slow, expensive, and accurate, and in effect they build a second house around the rough framing. . . . Now in modern houses we try to express and expose the structure. This means our "rough" framing has to be accurate and so we end up using finish men on most of the work. . . . we licked the cost problem by building our house in a shop instead of on the site. We had our finish men work under cover, with power tools and jig tables. And we used our rough men on the site to assemble the things our finish men had made in the shop.[96]

By using this method, Goodman did not need rough carpenters to frame in walls on site because the prefabricated wall panels were pieced together with splines that fit into dados. The infilling of the pre-milled wall panels was done on site with glass, sliding glass, or vertical wood siding. Three carpenters managed to put up the walls of Goodman's sizeable home in Alexandria in just two days by using this approach. The beauty of Goodman's process was that the house (and all Goodman houses that used this construction) required no studs because the panel connections themselves formed a structural wooden H-column. Goodman explained it: "In our house, we use every stick of wood and we use it well. We don't waste any of it. Every 2" x 8" is put to work twice: first as a surround for a panel, and next as the flange of a column." [97]

Goodman used the same prefabrication concept for the roof. It was supported by two 2" x 12" beams bolted together as a continuous lintel that supported the roof joists and stiffened the wall panels. Goodman's success in his own house led him to design Unit Number 7 in Hollin Hills in 1956, the first prefabricated dwelling for his builder housing. More than 30 of the houses were built in Hollin Hills using the same idea as Goodman's home except that the panel widths were modified from 8' to 12' in width.

The success of his prefabricated designs, along with his subdivision ventures in Washington, led others to call him the "production house architect," a nickname he liked.[98] Eason Cross recalled that, during his employment with Goodman in the 1950s, he laid out approximately 50 National Homes subdivisions.[99] There are three National Homes subdivisions designed by Goodman in the greater Washington metropolitan region and some farther afield. The closest ones are all in Virginia (Herndon Woods, Annanwood, and Woodbridge) and there are no prefabricated Goodman subdivisions that have come to light in Montgomery County.[100] Woodbridge was laid out by Goodman for Robert Davenport in 1954 and was to be a large-scale prefabricated community, but only a few houses were erected before the economy grew bad and the project was stopped. Herndon Woods was a small National Homes project of the same year. One of the last projects Paul Burman and Paul Hammond undertook together was Annanwood, on Annandale Road, a 1955-56 development comprised of 20 prefabricated National Homes designed by Goodman. The project included the "Pacemaker" (1954-55) and the "Custom-Line" (1955).

By 1956, National had 53 different house designs that were marketed by a number of architects. It has been estimated by at least one source that there were 100,000 Charles Goodman-designed National Homes built across the country, although this number may be high.[101] He used his prefabrication technique also to design custom homes, including one for the Chairman of National Homes, James R. Price, in Lafayette, Indiana.

Goodman also designed prefabricated schools, such as the National Homes School of 1954-55. Municipalities across the United States were saying no to huge Levittown-like developments that did not provide for schools. In response, National Homes hired Goodman and another architect, Walter Scholer, to design a prefabricated school that could be roofed over in a day and completed within a month. Typical of all Goodman's work, the school was built on a module formula, wherein two classrooms could be built at a time, and the schoolhouse expanded later as the subdivision became larger. (One of these schools was built for the Lafayette, Indiana National Homes project built by developer Jim Price, owner of the company.) Goodman also designed a shopping center in the same city in 1963.[102] Robert Davenport intended to build a second Goodman prefabricated school in the Woodbridge subdivision he was backing of National Homes residences. Goodman's school, part of the profile in *Architectural Forum* in April 1955, was lauded: "Goodman's proportion, detailing and color lift his school out of the ordinary, just as his design details are helping Price dominate the prefab home field."[103] In 1956, he developed a prototype for a factory-produced school using the TECFAB model that he pioneered for Henry Berliner.

ALCOA, RIVER PARK, HICKORY CLUSTER, AND ANDREWS AND BOLLING AIR FORCE BASES

Making a reputation as a trend-setter in use of materials and their fabrication, the Aluminum Corporation of American hired Goodman in the spring of 1957 to design the "Alcoa Care-Free Home." An advertisement of the time announced: "To make a reality of your dreams of lighter, brighter living, Alcoa relied on the genius of Charles M. Goodman, world-renowned architect in residential design, and the creator of plans for 38,000 postwar homes.[104] The result was the "Alcoa Care-Free Home" of 1957, with more than forty houses eventually built in 15 states across the country, including one in Hollin Hills, Virginia, one in Pittsburgh, Pennsylvania, and another in Lafayette, Indiana. The latter was a logical location because National Homes fabricated the wooden parts for the structures.

The Alcoa house used aluminum for the following building elements: 1) roof, 2) ribbed exterior wall panels, 3) hinged purple grilles for windows, 4) front door, and 5) framing for sliding glass doors. The house also combined wood, glass, steel and brick in a 1,900 square-foot house that was "planned with the requirements of last year's well-known Women's Housing Congress in mind."[105] (The Women's Housing Congress was just one reflection of the dominant marketing pitch to make houses reflect the concerns of the female head of the household, especially since the woman was doing more housework herself and servants were disappearing in all but the richest of households.) The house featured several of Goodman's trademark features: 1) a central-core kitchen that was essentially an island dividing the living room from the family room; 2) a family room that was distinct from the living room and adjacent to the kitchen; and 3) a screened garden terrace.[106] Goodman used prefabrication techniques wherever he could in the design of the Alcoa house.

One of Goodman's most important commissions came in the late 1950s, when he became part of an outstanding group of architects hired to redefine southwest Washington under an urban renewal scheme. Goodman's project, River Park, was a cooperative housing project sponsored by the Reynolds Aluminum Corporation. Beginning in late 1959 and continuing through the early 1960s, Goodman's firm did both the site planning and the architecture. The project consisted of a large, eight-story apartment block and 134 townhouses constructed primarily of aluminum.[107] Communal space was part of the program, and early photographs show an integral playground. Maria Wayne, of Goodman's office, laid out the original site plan. Although most of the area around the buildings was paved, Eric Paepcke designed the landscape.

Perhaps his most Miesian work, Goodman's high-rise apartment block at River Park is raised on pilotis and is a purely functionalist expression, except for the stamped grillwork at the balconies. These elements create an ever-changing pattern of sun and shadow. The barrel-vaulted townhouses incorporated colored aluminum panels for wall surfaces. Their arched roofline echoes some of the best synagogue architecture of the Modern movement nationwide.

With the national attention he received on River Park, Goodman was an obvious choice to be architect of one of Reston's earliest townhouse projects, Hickory Cluster, begun in 1962 and built in 1964. Ninety

townhouses were built at Hickory Cluster, organized in three sections. The "carriage houses," as they were called at the time, were very rectilinear. They were constructed of concrete, block-like brick and glass and were punctuated by accents of color on certain surfaces. The houses had flat roofs and dramatic balconies that looked out on one side to Lake Anne and on the other to woodland.[108] Goodman designed a concealed carport area under a plaza deck, but the deck developed leaks and was demolished. The model interior of one of the units was designed by Frederic Lohman using Herman Miller, Inc. furniture. Lohman employed George Nelson and Charles Eames pieces and the color schemes were especially vibrant.[109] Goodman also completed the Reston North Golf Club in 1965.

Venturing outside of Washington, Goodman designed an apartment block over a parking structure in Houston, Texas called the Houston House Tower that won several awards. The largely black tower certainly harked to Mies, but the shadowing and muscularity of the building recalled the work of Marcel Breuer as well. This was one of the few Goodman buildings designed out of the area.

Goodman didn't confine himself, however, to just housing. He kept his ties to the aviation industry, believing strongly in the logic of air transport facilities as one of the more perfect opportunities for modular construction. Between 1955 and 1957, he designed the Officers Club for Andrews Air Force Base in Washington, D.C., along with his associates Robert Calhoun Smith, Eason Cross, Charles F. Dettor and his in-house structural engineer, Milton A. Gurewitz. He worked in tandem with Dan Kiley and Eric Paepcke, landscape architects, and Knoll Associates, as furnishings consultants. As usual, Goodman minced no words in describing the typical situation of military grounds as he saw it and how he intended to improve it:

> They are not very pretty things. The agglomeration of building shapes, grouping, and exterior spaces are as intrepidly chaotic as they are in the urban world around us; only duller and more temporary looking. . . . We envisioned an aromatic segment of space cut out of the sea of drabness and architectural confusion, which constitutes the American military base of our time. . . . we chose our materials for their effect on the human senses of sight and touch.[110]

Goodman achieved a successful design using antique green oversized brick and "garden-court extensions" off of all the major interior spaces. These court spaces were defined by stone, brick or covered terraces and again highlighted Goodman's skill at using modern architecture to interweave interior and exterior spaces. Since the program for the building required a wide range of uses, Goodman adopted the standard modernist lexicon in his choice of "convertible" space, space that could be used for multiple uses and transformed quickly via folding partitions.

He also designed the Officers Club at Bolling Air Force Base between 1959 and 1966, employing the same programmatic principles.

OFFICE PARKS AND A BRIEF PARTNERSHIP

Beginning in the mid-1960s, Goodman began to be commissioned to do work for the office market, mostly in Virginia. (Again, Goodman's Virginia commissions were not investigated for this Montgomery County Multiple Property Documentation Form.) He designed the Northern Virginia Regional Park Authority Headquarters around the mid-1960s and the Brick Institute of America Headquarters in McLean in 1968. His largest office project was the Westgate Research Park in McLean, Virginia, where he designed buildings for the site between 1964 and 1973. He also designed headquarters for building industry trade groups. The first was the all-masonry Structural Clay Products Institute in McLean in 1973 in a very sculptural, Expressionistic style that departed radically from his earlier Bauhaus-inspired work. The second was the national headquarters for the National Machine Tool Builders Association of McLean in 1971. Between 1970 and 1973, he was hired to design the Westpark Office and Residential Park in McLean. All told, Goodman designed over 15 office buildings in the Westgate and Westpark research parks.

Between 1966 and 1967, Goodman teamed up with architect Neil R. Greene to form a partnership called Goodman, Greene Architects. Greene had worked for Cohen, Haft and Associates before partnering with Goodman and had significant military design experience. The partnership lasted only about a year, at which point Mr. Greene went out on his own, continuing to build Modern homes and serving as lead architect for new construction for the Air Force Systems Command, headquartered at Andrews Air Force Base, one of Goodman's earlier projects.

PRIZES

Goodman was well known during his day, but is only now receiving the attention of architectural historians and preservationists. Awards for Goodman's work were numerous and serve to point out not only his stature as a regional architect for the Washington area, but his national reputation. He was one of a group of architects across the country – the likes of which included William Wurster and Gregory Ain of California and George and Fred Keck of Chicago - who made their name primarily by informing the builder residential market with social urgency and a functionalist architectural spirit. While he was known to speak bluntly and critically during interviews, he co-authored only one book and that described his views on urban, not suburban, planning. The book, *Life for Dead Spaces*, was published in 1963 for the Fred L. Lavanburg Foundation and contained Goodman's plans for infilling the "dead" centers of public housing projects with modular open and closed pavilions, or "neighborhood centers." Accompanying Goodman's designs was text by architectural critic Wolf Von Eckhardt.

Goodman was the recipient of the biennial architectural award of the Washington Board of Trade on at least eight occasions between 1944 and 1969. In 1947, he was awarded the Certificate of Merit of that group for the International Air Terminal of the Air Transport Command at Washington National Airport. His building was the top selection out of 94 entries. The announcement in the local *Alexandria Gazette* also noted that Goodman's work had been published in the January 1947 issue of the *Architectural Review of London*, "considered to be the most distinguished architectural publication in the world."[111] The Southwest Research Institute, a think tank in San Antonio, Texas, awarded Goodman the Architect of

the Year award in 1951, at the same time that Robert Davenport received the award for best builder. That same year Goodman served as a judge on the National Association of Home Builders-*Architectural Forum* House Design Competition with the likes of Pietro Belluschi (dean of MIT), Philip Will, Jr. (partner at Perkins and Will), and Fritz Burns (a high-volume California home builder). The competition was touted as "the climax of the greatest design competition in the history of housebuilding."[112] The goal was to design a 1,000 square-foot house at a reasonable cost for the builder market using new technologies. Of the 2,727 designs submitted, 63 entries won prizes. Goodman wrote of his experience as a juror:

> Looking at 2,727 drawings made me increasingly aware of the depressing fact that the architectural profession seems unaware of the very real contribution it could make to the subdivision house; namely, space planning. . . . What seemed to be missing was the selling of the architect's knowledge of the anatomy of space and his know-how in developing space and its envelope into a builder package magnetic enough to be sold without benefit of advertising. A fresh arrangement of interior space was, all too often, accompanied by a poorly developed envelope. . . . It is in this field, the articulation of space, that we had hoped the profession would shine. But we feel that here is where the profession seemed to be most intimidated by the fact that the competition was being sponsored by a builder association. This fact and its inherent connotation that everything had to be practical, if dull, seemed to scare off fresh thinking and resulted in many uninspired solutions of questionable merit. There was too much pulling and shoving of the shell into arrangements other than the simple rectangle, which blithely ignored the fact that every time a corner is turned in a small house its construction cost is proportionately increased. . . . Nothing could have proved the genius of the profession more and gained it the deep respect of the builders than to show, as it can be shown, that unlimited variety of unusual space arrangement is possible within a simple rectangle."[113]

In addition to designating winners for best small house, the competition provided a window into the most salient Modern design features including: best plywood built-in features, finest use of glass, and most efficient kitchen planning.

In 1955, Goodman received the Award of Merit from the National AIA for his own residence in Alexandria, Virginia. Four years later, in 1959, Goodman was made a fellow of the American Institute of Architects, the very same year that Walter Gropius was awarded the Gold Medal. Goodman himself won the Gold Medal from the Art Directors Club of Washington in 1960 and won the Centennial honor at Rice University in 1963. That honor was bestowed on eight "great American architects" who were deemed "people's architects" because they possessed "profound feeling for social responsibility and the successful incorporation of human values into their buildings."[114] He won the 1st Honor award by the Federal Housing Administration in 1964, an unlikely recipient in that he had emerged as a foe of the conservative FHA in previous decades. In 1986, he was awarded the Professional Achievement Award of the IIT Alumni Association.

Goodman was a member of many organizations, some tied to his profession and others representing a particular interest. He was a member of the Museum of Primitive Art in New York, the Association of Engineers and Architects in Israel, the American Horticultural Society, the American Craftsman's Council, the National Wildlife Federation, the American Forestry Association, the National Council of Architectural Registration Boards, and the Washington Board of Trade. Between 1958 and 1960, Goodman served as a member of the technical services advisory committee, which was a building research advisory board of the National Academy of Sciences.

END OF LIFE

Charles Goodman was productive up through the eighth decade of his life. One of the last buildings he designed was the Dickenson Building in McLean, Virginia in 1983. In 1986, he went into semi-retirement. He died from lung cancer on October 29, 1992 at age 85, survived by his widow, Dorothy S. Goodman, his daughter from his first marriage, Lynn L. Goodman, and her two children. [115] In 1994, he was included in a book called *The History of Modern Architecture: Interviews with the Greatest Architects of the 20th Century* (Harry Abrams).

CONTEXT 2: SUBDIVISION DESIGN IN SUBURBAN WASHINGTON, 1945-1975

Charles Goodman designed subdivisions that had unique land planning qualities because he broke traditional moulds. Land planning ideals that he fostered were considered avant-garde at the time and included: 1) retention of existing topography, 2) preservation of trees, 3) construction of roads to fit existing grades, 4) interest in naturalized settings, 5) the development of multiple house type models to give a community differentiation, and 6) the atypical orientation of buildings on their lots. Many of these features are discussed specifically in Section F, "Associated Property Types," under "Goodman Subdivisions as Cultural Landscapes," but the discussion below sets the stage for understanding the climate in which Mr. Goodman and his firm worked.

GOVERNMENT ASSISTANCE AND THE POSTWAR HOUSING BOOM

In 1934, during the grip of the Depression, the government began to take an active interest in subsidizing and/or facilitating homeownership. It passed the National Housing Act, which, among other things, created the Federal Housing Administration (FHA). The FHA was charged with insuring mortgages at private banks so that prospective house owners had a chance at capturing the American dream of homeownership. In the 1930s the tool was not so widely used because money was limited, interest was high, and terms for repayment were short.

Even before World War II's finish, however, Congress anticipated an even direr housing crisis and enacted the Servicemen's Readjustment Act on June 22, 1944. The Act assured veterans of a series of benefits upon their return from war and thus came to be known as the "G.I. Bill of Rights." The housing aspect of the bill created Veterans Administration (VA)-backed mortgages for millions of returning servicemen. These mortgage rates were competitive with those offered by the FHA. For the first time, GIs could obtain a home without a cash down payment.

The immediate post-World War II landscape – for a brief time and in certain sections of the country - became a ripe environment for experimentation in land planning and architecture. Childbirth rates rose both at the start and end of the war, creating a housing shortage so severe that Kenneth T. Jackson, scholar of suburbanization, described it as: "...six million families . . . doubling up with relatives or friends by 1947, and another 500,000 . . . occupying Quonset huts or temporary quarters. Neither figure included families living in substandard dwellings or those in desperate need of more room."[116] Upwards of ten million veterans returned home in 1945 to a shortage of at least five million units of housing. The post-World War II housing crunch was especially severe in locales that had seen governmental or military-related buildups during wartime. Washington, D.C., for example, was one of the largest metropolitan areas to absorb returning veterans.

In fact, a 1958 report in *Home Builders* magazine reported that, between 1940 and 1957, a list of the ten fastest growing suburbs in the country included several in the metropolitan Washington area, namely: Fairfax (1st), Prince George's (3rd), Montgomery (4th), and Arlington (9th) counties.[117] The real estate section of the *Evening Star* (then called the "Home Section") was replete with subdivisions developed during this era, especially in Montgomery County. Montgomery had the most new single-family

dwellings in the 1946-63 period since it had the highest per capita income of all the Washington suburbs. In 1959, it had the highest per capita income in the nation.[118]

Given the crisis, Congress kept working to make homeownership possible, removing restrictions on material usage and making FHA and VA mortgage opportunities more competitive. On May 22, 1946, Public Law 388, called the "Veterans' Emergency Housing Act of 1946" was established to "expedite the availability of housing for veterans . . . by expediting the production and allocation of materials for housing purposes and by curbing excessive pricing of new housing . . ." Specifically, Section 603 (b) of the National Housing Act of 1934 was amended to say that loans could be disbursed in an amount not to exceed 90 percent of the current cost (of the house) and that, for a single-family residence, the principal obligation of the mortgage could not exceed $5,400, or, in particular geographic areas, $8,100. Interest could not exceed 4% and the maximum term of the loan was extended to 25 years.

Also by 1946, the notion of prefabricated housing had made its way into the National Housing Act of 1934 as amended. The amendments of May 22, 1946 showed limited support for the underwriting of loans for prefabrication: "To avoid impairment of established enterprises, new type materials and prefabricated houses shall be encouraged only to supplement such expanded production of conventional type materials and houses (with access to available materials) as can be achieved with sufficient rapidity and economy. . . . There shall be clear evidence that the new type materials or prefabricated houses require underwriting or guaranty only temporarily until they attain general market acceptability."[119] The V.A., while acknowledging the novelty of prefabricated housing ("the question of [its] continued marketability") was, nevertheless more open minded than the FHA, saying: ". . . when the appraiser encounters prefabrication which departs radically from accepted architecture, the appraiser should avoid introducing personal prejudice and approach the appraisal of the prefabricated house free from bias and in full recognition of the present acute housing emergency."[120]

Housing starts in the Washington area hit an all-time high in 1950. Construction of speculative housing almost tripled during the first five months of 1950. There were almost 8,000 residences constructed, not including apartments. The spike represented a 47% increase over the previous year and a marked shift from multi-dwelling to single-family housing.[121] There was a dip in the next two years, quite possibly due to President Truman's imposition of "Regulation X" on the homebuilding industry, limiting credit for new construction in certain areas in order to salvage materials during the Korean War. By mid-century, however, the Washington area was experiencing a surge of housing based on growth of the federal government and the military. In that year, the federal government announced that housing estimates were among the highest ever predicted, with new construction costs expected to hit 1.3 million dollars.

Although it increasingly liberalized its lending policies with regard to design, the FHA remained staunchly conservative with regard to social issues. Its policy was to "red-line," or not back, housing in neighborhoods composed of African-Americans or other minorities. In pamphlets, the FHA strongly encouraged the use of restrictive covenants to keep neighborhoods homogeneous, a practice that was outlawed in 1948, but continued tacitly for years beyond.[122] Although several of the subdivisions designed by Goodman employed covenants to protect the *design* of the houses and communal aspects of the subdivision, none are known to have employed any racial or religious restrictions.

For merchant builder houses, the FHA typically allowed a low $25-per-house credit to the builder so that he could pay for architectural fees.[123] The key to FHA subdivision approval was the appraisers' Form 2014X which rated a dwelling on: 1) visual appeal, 2) livability, 3) natural light and ventilation, 4) structural quality, 5) resistance to elements and use, and 6) suitability of mechanical equipment. One interesting example in the FHA underwriting manual of November 1948 showed an appraiser remarking that an exterior design was in an "outmoded style" and the "outdoor living possibilities [had been] overlooked," two indications that would lead one to think the FHA might approve of Modern design. In fact, actual testimonies of the day proved otherwise. Indeed, the FHA's own underwriting manual made it government policy to avoid innovative design: Section 419 (2) of FHA's Underwriting manual revised January 1, 1947 stated: "Experience reveals the short-lived acceptance of certain architectural styles and the continuing appeal of others. Extremes of stylistic design tend to become "dated" and to suffer early obsolescence. This is usually the case with styles, which are unsuited to the local environment, such as those inspired by prototypes, which are foreign to the locality. They are less likely to retain market appeal than are the well proportioned examples inspired by the traditional types which may be native to the locality."[124]

In 1949, the federal government passed an omnibus act called the Housing Act of 1949. Its goal was "the realization as soon as feasible of the goal of a decent home and a suitable living environment for every American family."[125] Despite a generally traditional bias in assessment practices, the government did call in several innovative architects as consultants to try and find solutions to the overall housing crisis in the late 1940s/early 1950s. The Public Housing Administration (PHA) convened an advisory committee of architects to foster good design for the broader public. The committee, composed of Eero Saarinen, Louis Kahn, Hugh Stubbins, Richard Neutra, Fred Keck and William Wurster, were given an opportunity to view plans of Hollin Hills houses, then fresh off Goodman's boards. The owner of the house plans that were shown, Robert Marshall, a PHA employee and Hollin Hills resident, was at the meeting and remembered William Wurster as being the most impressed by the affordability of Goodman's designs: "Isn't that great! Look—they're getting it down to almost $10 a square foot!"[126]

Washington's affordable housing was still built on land that cost more than it would in other areas and by workers whose wages were necessarily higher. In July 1950, as a result, the FHA raised the loan limit for homeowners by declaring Washington a "high-cost area." By establishing two different limits for different geographic conditions under new sections of the National Housing Act, the FHA hoped to increase production of lower cost homes (defined as those costing under $10,000). The FHA promised to insure mortgages of up to 95% of the house's appraised value, minus five percent down payment, at 4 ¼ percent interest over a 30-year maturity period. The FHA capped the new maximum mortgages at certain prices depending upon the number of bedrooms.[127]

In 1953, nine years after the Veterans Administration Home Loan program got underway, 3.2 million homes had been built under the VA plan. That year, veterans bought about 200,000 homes for an average price of $11,275.[128] With each passing year, homes became larger and were outfitted with more kitchen and heating and cooling equipment, which resulted in a gradual upturn in prices. By the end of 1953, increasing numbers of applicants were being awarded loans with 25- or 30-degree maturity periods.

Laws continued to be put on the books. By 1954, the government authorized Public Law 560, called the "Housing Act of 1954." Title I of the law raised the available FHA mortgage cap to $20,000 for a single-family house not to exceed an amount equal to the sum of 95 percent of $9,000 of the appraised value and 75 percent of value in excess of $9,000. The length of the loan was set at 30 years' maturity. In that same year, the government created the Federal National Mortgage Association (Fannie Mae) as a secondary market for home mortgages.

Despite all the laws promising opportunities for homeownership, obstacles still remained. One of the biggest for Goodman and architects of his ilk was the disdain for Modern design and site planning that persisted in the ranks of FHA appraisers. The FHA was happy to insure Cape Cod and Colonial Revival houses in metropolitan Washington because Washington was known as a traditional brick town. As for Contemporaries, many appraisers had only negative reactions.

The most telling document relaying the appraisers' attitudes towards Goodman's homes is an affidavit given by Margaret Newsham of 1302 Popkins Lane in Hollin Hills regarding her experience with two different FHA appraisers in April of 1954. The affidavit reads as follows:

> The appraisers were smug and blunt in their dismissal of the Hollin Hills house, remarking: "Well, I guess you have learned your lesson in buying a house like this. They put a little bit of wood, brick and glass and call it a house and charge these fabulous prices for its. It's amazing how many people can be fooled." They continued, ". . . a house without a basement is not a house." Mr. Wakeman [the appraiser] inferred by his statements that a great animosity existed between FHA and modern building and that FHA did not like Mr. Davenport or Mr. Goodman. . . . Mr. Wakeman also stated that the house had no value – it was only aesthetic appeal. . . . Mr. Wakeman said that the FHA could never be convinced that these houses would stand the 'test of three hundred years," [that] I could just keep talking, but he would not be convinced.[129]

She also reported that the appraiser complained: "This New Deal Bonanza' was going to have to stop real soon . . .because every GI owning a house just doesn't make any sense. In the first place, they are not capable of owning a house."[130]

The affidavit prompted Thomas C. Barringer, Director of the Federal Housing Administration, to write a personal letter of apology to Mr. Davenport (builder of Hollin Hills) on May 13, 1954, in which he stated: "From this affidavit, if let *(sic)* unrefuted, an impression could easily be conveyed that the heads of this office, as well as the staff, are opposed to houses of contemporary design. Such is not the case, as we have two large community projects of this design, one of which is yours, in which we have insured many loans."[131] In the end, Modern ideals were reluctantly and only half-heartedly accepted by government mortgage insurers after persistent lobbying and negotiating efforts with the FHA by Davenport, Goodman, and others in the housing field.

As an example, while the architectural press loved Goodman's innovative floor plans, the underwriters at FHA did not. (*Figure 16*) In redlines made on plans for rental units Goodman designed for Hammond Homes, the FHA noted that the kitchen – purposely left open to the hall and living room – needed to be closed to contain cooking and attendant odors. The agency also noted that the bath, located at the end of the short hallway, was lacking in privacy because it could be seen from the living room. It appears that Goodman units W2L2E and W1L3B, designed for Hammond Homes, were never built as a result of FHA rejection.

By 1954 the FHA had instituted a more tolerant policy, at least on paper.[132] FHA's new director of architectural standards noted: "Public taste since the end of World War II has found contemporary architecture more and more acceptable. . . . The accent is undoubtedly more and more on contemporary houses, and this agency would not be doing its job if it did not recognize that fact in connection with its loan-insurance operations. . . . It is FHA's intention to see that good design is properly reflected in appraisals for loan purposes, and that there be no discrimination against good design, whether it be traditional or contemporary in character."[133] Robert J. Lewis, the *Evening Star*'s architecture critic, described the few FHA-sponsored Modern subdivisions prior to 1954 as "modified contemporary," as opposed to "unabashedly contemporary."[134]

Subdivision layout and architectural design were greatly affected by the local offices of the FHA and VA agencies and by a particular municipality's zoning. Both the builder and architect's progressive inclinations and sheer perseverance could sometimes persuade reluctant government bureaucrats to stretch their minds. Likewise, the zoning code's mandates on setback, lot coverage, usage and other zoning requirements could be handled in a tedious or creative fashion. A grid-based subdivision peopled with FHA "minimum" housing in one development might turn out to be a curvilinear Olmstedian layout with Modern housing in another subdivision. New amendments to the National Housing Act actually did permit the preservation of trees to qualify as a positive factor in FHA loan appraisals for new subdivisions, something that Goodman had been doing for six years.[135] Since 1928, all applications for subdivision approval in Montgomery and Prince Georges' counties have gone through the Maryland-National Capital Planning Commission process.

In some cases, such as that of Hollin Hills, the covenants that ran with the original deeds were more restrictive than the zoning code, specifying setbacks, lot size, and other design factors that added to the wooded, natural feel of the subdivision. Hollin Hills and Hollinridge are the only Goodman communities in the metropolitan Washington area that have maintained design review as established by the communities with original covenants that accompanied the deeds. Hollin Hills' covenants were set up to run with the land for every ten years, unless voted upon by a majority of residents to be terminated or changed. It stated, in part: "No building shall be erected, placed or altered on any building plot in this subdivision until the building plans, specifications and plot plan showing the location of such building have been approved in writing as to conformity and harmony of external design with existing structures in the subdivision, and as to the location of the building with respect to topography, and finished ground elevation, by a committee composed of Morris Rodman, Samuel J. Rodman, and Robert D. Davenport . . ."[136] Today, this covenant is still administered by a Design Review Committee.

METROPOLITAN WASHINGTON'S HOME BUILDING INDUSTRY

Builders nationwide were classed in different categories depending on how many houses they built per year. The builders who worked with Goodman were primarily "large" builders, meaning they produced at least 100 houses per year. In the national trade, these builders were called "merchant" builders or "tract" builders, with the former term being the preferred descriptive term in Washington. Architectural historian Christopher Martin points out that postwar subdivisions in Washington tended to be smaller than those out west, based on less available land in the crowded nation's capital. The typical pattern in Washington was for small-scale, independent builders to construct subdivisions that consisted of anywhere from a dozen to several hundred lots in a setting typically stretching from 5 to 15 miles out from the downtown and dependent upon a major automotive artery.

The development of Levittown on Long Island began in 1947 and resulted in over 6,000 nearly identical homes in 1949. (*Figure 17*) The first designs were Cape Cods (there were four slightly different elevations) and the second, Ranch houses. By 1951, there were over 17,000 houses in the development. Today, Levittown represents the stereotypical monotonous tract of the postwar period in people's minds. In truth, however, it had been a pioneering effort. Levitt developed successful marketing pitches like "built-in" refrigerators, washing machines, and television sets.[137] It was Abraham Levitt who pioneered the following elements for the mass market: 1) radiant heating on a concrete slab, 2) three-way fireplace openings, and 3) the placement of the living room at the back of the house, all items borrowed from Frank Lloyd Wright. The Levitts' development in New York also featured winding lanes that were intended to slow traffic, an effort promoted by the Resettlement Administration in its Greenbelt towns and subsequently by the FHA. And despite nearly identical housing for vast stretches, Levitt sited his New York Cape Cods at different distances from the street frontage and, in his second development in Pennsylvania, alternately faced his ramblers towards the street or on end.

The nearest approximation of projects on the scale of Levittown in Montgomery County were the immediate postwar developments of Viers Mill Village in Wheaton and Twinbrook in Rockville. (*Figure 18*) The former was located on Veirs *(sic)* Mill Road just beyond its intersection with Georgia Avenue. Although the dormerless Cape Cod-style houses were very small, the lots were considered large, between 55' and 65' in width by 100' to 180' in depth. The Veterans Administration approved the project for veterans with no money down. Only $58 per month covered the mortgage. The one-story homes were advertised as a step up for many veteran families: "You've probably found out by now that it's no fun trying to raise a family in cramped, crowded uncomfortable quarters. ...Here at Viers Mill Village you'll have room to breathe and be happy. The children will have big, beautiful, green lawns to play on. The Mrs. will have a completely equipped modern kitchen, two bright, beautiful bedrooms, a lovely living room, a spacious basement."[138] At Viers Mill Village, however, where over 1,000 units were built, there was no attempt to vary house design with unit types. The identical houses were built to minimal FHA standards and cost about $5,000 to purchase. Business people and County Commissioners were not pleased. The Wheaton Chamber of Commerce called them "hovels," and Brooke Johns, president of the Board of County Commissioners referred to them as "shacks" and "potential slums."[139] But Viers Mill Village did not destroy the land or impose the city grid. The subdivision was adapted to the terrain and had curvilinear streets and cul-de-sacs.

A more progressive project that strayed from this norm was Twinbrook, begun in 1946-47 in Rockville. It featured irregularly shaped blocks that followed land contours and streambeds. Side and rear lot lines were unconventional. Streets curved and there were few opportunities for through traffic. Twinbrook was an approximation of Levittown in Washington, although it was smaller and featured more natural beauty. It did use a virtually identical model house as one in Levittown - the 1949 model home featured in *Life* magazine - for at least one of its sections. What made the architecture so novel, however, was the extremely large picture window that graced the living room wall.

Compared with these prototypical postwar projects, Goodman's projects in Montgomery County were smaller and significantly more creative, largely because the builders he worked with allowed him to preserve the topography and trees and to nestle his full-blown Modern buildings into their sites. The Goodman subdivisions would be considered "Post-World War II and Early Freeway Suburbs, 1945-1960" under the categories established by the National Register Bulletin: "Historic Residential Suburbs." Although many of the Goodman subdivisions were built prior to the Federal-Aid Highway Act of 1956, they are located in what were then the outer edges of the established suburban rings. Interstate 270 was not opened until 1957 and the Capital Beltway, until 1964.

The builders Goodman worked with were members of the Home Builders Association of Metropolitan Washington (HBAMW), begun in the 1920s as a local chapter of the National Association of Home Builders (NAHB).[140] By 1954, construction in the suburbs was so extensive that the builders formed a regional chapter of the HBAMW called the Suburban Maryland Builders Association. Also in the 1950s, builders Carl Freeman and Paul Burman organized a Montgomery County Chapter of the National Association of Home Builders. Virginia had its own equivalent.

Architect-builder collaboration was the new ingredient in many of the successful subdivisions of the 1950s. In June of 1956, the *Evening Star* and the Washington Chapter of the American Institute of Architects (AIA) selected 10 residences to receive awards for residential design in the second annual competition to be sponsored by the newspaper and the AIA. While six of the ten entries went to custom designed houses, four went to builder housing. The judges, Thomas Fitz Patrick, head of the University of Virginia School of Architecture, Robert Woods Kennedy, practicing architect and former professor at the Massachusetts Institute of Technology's architecture school, and Philadelphia architect Vincent Kling, were more pleased with the *builder* housing, saying "It seems at last we have begun to get an effective working relationship between the architect and the builder."[141] The ten winners were: Charles M. Goodman, Grosvenor Chapman, William L. Mayne, Joseph Miller, Arthur Keyes, Francis Lethbridge, Harry Ormston, Nicholas Satterlee, and Chlothiel Woodard Smith. All of the winners practiced architecture in the Modern style.[142]

Goodman became a critical player on local and national committees charged with promoting the collaboration of architects in the builder process. In 1950, Goodman was selected to sit on a local committee that helped select a small house that made best use of space and materials for publication. In 1952, he participated in round table discussions on architect/builder collaboration that had been sponsored by both the AIA Design and Construction Committee and the HBAMW. In 1953, Goodman was a

member of a national committee of the AIA called the Committee on the Home Building Industry that sponsored a competition to discuss "tomorrow's best-selling house." Goodman was considered one of "five of the foremost architects with experience in speculative tract housing," along with Robert Anshen (San Francisco), Cliff May (Los Angeles), Herman York (NYC) and Nicholas Satterlee (also of metropolitan Washington).[143]

THE DISTINCTIVE LAND PLANNING QUALITIES OF GOODMAN'S WORK

Besides Charles M. Goodman & Associates, there was only one other firm designing non-traditional subdivisions and that was Keyes, Smith, Satterlee & Lethbridge. Both firms became leaders in the field of Modern subdivision design in Washington and nationally for promoting the collaboration of architects and builders in the development of excellent subdivision design. Their projects received national (even international in at least Goodman's case) acclaim for being accessible models of well-designed speculative Modern housing.[144]

Architectural historian Christopher Martin has done the most extensive study to date of postwar Modern suburban housing in metropolitan Washington, using two Virginia examples as his primary case studies.[145] Martin has given the name "tract modern" to the subdivisions that were "visually different from the standard ranch house but not too risky for the speculative market's unknown buyer."[146] Unlike the stereotypical tract developments, the subdivisions to which Martin refers were differentiated within themselves by inclusion of several model types.

Martin documented the two most prominent Modern developments in Fairfax County - Holmes Run Acres (1950) and Pine Spring (1952) - developed initially by the Luria Bros. and designed by Satterlee & Lethbridge. The houses were similar to those designed by Goodman for his Fairfax and Montgomery County projects and priced from $13,750 to $17,500. Both communities featured houses with exposed frame walls with large segments of glass, exposed roof decking, and open floor plans with partitions to divide space. Both developments had the goal of park-like shared space surrounding the houses, although this was not realized at Holmes Run due to minimal lot size.[147] Both firms were capable of land design and architecture. Lethbridge did the site planning for his firm while Milton Gurewitz and later Maria Wayne did site planning as part of Goodman's shop.[148] Both firms considered it crucial to maximize privacy for the closely spaced houses and to capture as much sun as possible, but Goodman's land plans were more successful at siting the houses consistently at an angle to the street to achieve privacy and variation. (In this way, view sheds bypass each other so that the field of vision does not encompass the adjacent neighbor's house.) Both used cul-de-sacs to group houses for family living and plan interest. Those at Holmes Run even featured a grassy center intended as play area for children.

Goodman also employed the multiple unit approach (meaning more than one house type) for his communities, but his work was slightly more "risky" than Keyes and Lethbridge's, largely because of extensive window walls. According to Greg Hunt, Dean of Architecture at Catholic University and a Charles Goodman scholar, Goodman developed multiple house types to accommodate changing family needs. The architect envisioned people "jumping from house to house, if you will, within the community."[149] This pattern has, in fact, held true for many Goodman house owners.

Goodman approached all of his projects from a land planning perspective, as much as from an architectural perspective, and it is this quality that is so intrinsic to the identification of non-traditional subdivisions. In fact, Charles Goodman's very first recollection of Hollin Hills had to do with it as a cultural landscape:

> The memory of my first visit to a large tract of land . . . is still vivid. It was heavily wooded and enigmatic. We started walking thru (*sic*) the woods and suddenly noticed we were climbing as we walked. It was obviously very hilly and appealing. The rugged land excited me. We reached the top where a broad view of the valley below confronted us. . . . My creative juices began flowing wildly . . . It was the kind of land homebuilders avoided. To me it was the perfect land for residential living in a setting of natural beauty which should be preserved at all costs . . . It was wooded, rugged, hilly and with no roads . . . To help encourage home buyers in the process, I asked Bob [Davenport] to retain Barney Voight, a brilliant young landscape architect to prepare individual landscape plans for each homesite . . . [150]

Ten years after Hollin Hills was first laid out, he reflected: "All the antennae of a true architect must be tuned to beauty. Believe me, beauty is a rare commodity wherever man has been." He felt that a significant part of this beauty would arise from "fresh thinking on how to use land properly and humanely. And by properly, I mean, leaving as much of it in its natural beautiful state if possible."[151]

Whereas conventional subdivisions featured "level" lots, paved streets and sidewalks, and houses oriented head-on to the street, Goodman's site plans revealed streets laid out diagonally so they hugged the hillsides, an absence wherever possible of sidewalks, inclusion of parkland beside streams and in the valleys, and houses positioned so as to their most logical fit within the terrain. Goodman worked with Voight to incorporate parks and paths along stream valleys to encourage walking and communing with nature. He fought for as many cul-de-sacs as possible because he thought they were good for families and for private rear yards, banking on more than the local FHA office thought desirable. According to Eason Cross, "Front lawns got very little encouragement in Hollin Hills. The emphasis is on use of the space to the rear and on vistas across rear and side yards."[152]

Both Hollin Hills and Holmes Run residents were able to opt for individual landscape plans designed by Lou Bernard Voight, one of the foremost Modernist landscape architects in the Washington area.[153] He was described in the following way: "Gifted with the artist's instinct to pioneer the new and different, Lou Voigt explored and developed contemporary landscape architecture. His idiom of contemporary landscape architecture, while expressing the mores of modern living, always returned to nature for its inspiration."[154] Goodman undoubtedly met Voight while the latter was working for the Office of Strategic Services and Goodman was with the Air Transport Command during the Second World War. Robert Davenport used to give the early homeowners a potted azalea every Christmas to help them along in the implementation of their landscape plans.

After Voight's early death in 1953 at the age of 38 years, Daniel Kiley and his associate, German-born Eric Paepcke, became affiliated with Hollin Hills and some other Goodman projects.[155] By 1944, Kiley had succeeded Eero Saarinen as Chief of Presentation Design for the Office of Strategic Services in Washington. In the mid-1950s, Kiley was rooted in the modern movement, later describing its particular bent: "Space was now the medium for the design [of architecture], flowing throughout the building and freed from traditional structural constraints. This freedom must also be expressed in landscape design."[156] He was a logical counterpart to Goodman, since both believed that the manipulation of space was a determining factor in modern design, whether it involved the built environment or the landscape.

Kiley worked with Goodman on creating a sense of communal parkland in Hollin Hills, and although he had a tendency toward symmetry and geometry, he was averse to strictly defined lot lines. He liked to cluster the same plant across adjacent lots if given the opportunity. Kiley made the early site visits to Hollin Hills and Paepcke would produce one plan per day out of the firm's New Hampshire office. There were reportedly 56 Kiley/Paepcke plans completed for Hollin Hills residents. Eason Cross, Goodman's former associate, believes that very few of the plans were implemented in the landscape to any extent that they approached Kiley's design, either because of the expense of plant purchases or because owners felt the plans were too formal for Hollin Hills. Kiley was pleased with the experience with homeowners, but not especially happy about his low fee of $150 for preliminary and final site visits and the production of an individual house plan.[157] Kiley's later collaborations with Eero Saarinen on the Dulles International Airport in Chantilly, Virginia and the St. Louis Gateway Arch would elevate him to one of the most well-known landscape architects in the country. Paepcke worked on Hollin Hills landscape plans (and some Goodman custom house plans) in the early 1950s. Around the mid-1950s, he left New England and started his own practice in Georgetown.

CONTEXT 3: MODERN SINGLE-FAMLY ARCHITECTURE IN SUBURBAN WASHINGTON, 1945-1975

GOODMAN'S ARCHITECTURAL ROOTS

Goodman looked most to Mies van der Rohe for inspiration in creating Modern buildings that were frank in their use of materials and broke with all ties to the past. It was Mies who strengthened the notion of constructional honesty first clearly voiced by Walter Gropius by stressing that architecture should be attuned to a technological society. He described his own buildings in the following way: "We took all the unnecessary weight out of the buildings to make them as light as possible." Mies also said: "I am, in fact, completely opposed to the idea that a specific building should have an individual character. Rather, I believe that it should express a universal character which has been determined by the total problem which architecture must strive to solve."[158]

Like Mies, Goodman did not use trim work in his buildings. Materials met one another in a reveal or were connected via splines, which became part of the vocabulary of the building. Goodman, like Mies, preferred to work in modules and units, adding length or depth as necessary, thus his buildings shared a universal point of origin. Although Goodman revered Mies, he differentiated himself from one of Mies' most quoted sayings in 1962-63. Goodman said: "I believe "less is more" only when "less" enriches the environment . . .while adequately serving man's needs. 'Less' for its own sake and the acceptance of less than the adequate serving of man's needs can be dignified by no other term than exhibitionism. . . . ."[159]

In general, one could read the Bauhaus tenets of the "new architecture" as stated by Walter Gropius as a description of Goodman's buildings. In Gropius' words, the "new architecture:" " . . . throws open its walls like curtains to admit a plenitude of fresh air, daylight and sunshine."[160] In Gropius' mind, only the raw structure of a building – its steel, ribbon windows, etc. – could be called "international;" everything else must, by nature, invoke a regional spirit.[161] In addition, Goodman was known to admire Le Corbusier, whom he thought understood the purity of architecture and its necessary scale.[162]

Goodman also owned books on Scandinavian architecture, some of which were written in their native language, such as *Contemporary Finnish Houses*, which featured the satellite garden city of Tapiola, established in the 1950s near Helsinki. By the 1930s, the Scandinavians had developed a strong regional quality that was highly influential to architects interested in European modernism. Swedish cooperative housing popularized the vernacular board-and-batten architecture of that country beginning in the late 1930s. In both Finland and Sweden, new towns created in the 1950s combined different types of housing (single-family and multi-family) in a wooded environment and included civic amenities. Goodman, and other progressive architects of his time, looked to projects like Tapiola in Finland and Vallingby in Sweden as models, especially for projects like Reston in Virginia and New Mark Commons in Rockville. It was the emphasis on nature, where buildings were subordinate to the overall landscape that appealed to Goodman. His daughter only recalls Goodman flying out of the country once or twice during his private practice to Iceland because he had designed the new American Legation at Reykjavik. The State Department's Office of Foreign Buildings Operations had commissioned Goodman to design the

structure. Unfortunately, that design, hailed later by an architectural historian as "the first truly modern building" to be considered by that particular government agency, never came to fruition.[163]

As for Japan, Goodman's daughter Lynn related how her father loved Japanese architecture with its inherent simplicity and clean lines. Her parents and she traveled to see the Japan House in New York when she was a child and he owned several books on Japanese architecture. As already mentioned, former colleagues of Goodman's tell of Japanese influence in his emphasis on borrowed views in site planning.[164] Open floor plans – a hallmark of Goodman's designs - also were described by some popular magazines as an Asian-inspired change: "modern with a touch of oriental elegance: Today's emphasis in modern décor and planning borrows many ideas from the East. You will recognize in this smartly styled home the open planning typical of the Orient."[165]

Although Goodman never returned to California as an adult, it would have been impossible for him not to have been exposed to the myriad works of residential modernism exploding on the scene in California during the postwar period as profiled in the shelter magazines. The most influential program of this type for the architectural practitioner was the Case Study Housing Program started by John Entenza, editor of *Arts and Architecture* magazine. From the mid-1940s through the mid-1960s, Entenza commissioned Modern houses that were to become models of modern living. While the houses were meant to be prototypes for affordable housing using prefabricated parts, they became, instead, customized icons of modern architecture, more expensive than expected. All of the designs were published in *Arts and Architecture* magazine, and approximately two-thirds of the designs actually were constructed, most in California, since Los Angeles was home to the magazine.

One of the most widely featured of the Case Study houses was House Number 8 for Charles and Ray Eames. It was designed for the Eameses in Pacific Palisades between 1945-49. At the same time, Charles Eames worked with Eero Saarinen on House No. 9, a showcase of innovative space planning through the use of subtle changes in floor level to connote room change. Another important project was a house in the Hollywood Hills by architect Pierre Koenig that was cantilevered out over a precarious cliff. The house illustrated with exquisite drama that Modern houses were well suited to rough terrain, an attribute that Goodman would come to cherish in his work.

As for the influence of the Prairie School movement, Goodman spoke little about Wright, but his use of the open plan and radiant heating, the prominence he placed on his chimneys as interior statements, his grasp of the power of the window wall in connecting with nature, and the emphasis on the living/dining area at the expense of larger bedrooms are just some of the aspects of his work that speak to Frank Lloyd Wright. Goodman's daughter did recall that Goodman talked a lot about Louis Sullivan, whose work he would have been able to observe first-hand in Chicago during his schooling there. One may speculate that Sullivan's work may have interested Goodman not for its overt decoration, but for its structural frankness.

Finally, the adaptation of older vernacular traditions in crafting something that was "Modern" was a phenomenon that stretched across the country. In the west and southwest, Modern architecture's roots could be found in Spanish Colonial mission architecture. In the Pacific Northwest, it was based on the

emphasis placed on indigenous woods. In the Middle Atlantic, it evoked historical post-and beam construction and vernacular vertical wood siding. (The vertical wood siding in the mid-Atlantic, for example, relates more to outbuilding construction than that of primary residences.)

Several prominent architects and planners were fervent in their belief that by melding all these influences into the Modern residential architecture of this country, America had finally found a voice that was distinctly its own and had dropped historicist trappings. These writers often cited Goodman's work as an example of their ideals. For example, his projects were singled out in George Nelson and Henry Wright's *Tomorrow's House, A Complete Guide for the Home Builder* (1946), Katherine Morrow Ford and Thomas H. Creighton's *The American House Today* (1951), and John Hancock Callender's *Before You Buy a House* (1953). The Southwest Research Institute and the Architectural League of New York published Goodman's Hollin Hills work in Callender's book as the very first example of "selected houses" that represented the best choice for a good house. For years, the former had been promoting good Modern design through its "Quality House" program. Of Hollin Hills, Callender said: "A good case could be made for calling Hollin Hills the best single development in the country."[166] *The American House Today* profiled the Eric Sevareid House in Virginia as an exemplary case of a flexible floor plan and Hollin Hills as stellar Modern architecture and innovative site planning. In addition to authors of books, editors of architectural periodicals such as *Progressive Architecture*, *Architectural Forum*, *Architectural Record, and House and Home* covered Modern housing extensively. Virtually all of Goodman's merchant-builder housing was profiled in these magazines.

GOODMAN'S WORK AS THE MODERN ARCHITECTURAL IDEAL

Goodman's work can be seen as a premier example of mid-Atlantic, post-World War II Modern architecture because it embodies the main traits of that particular architectural genre. Firstly, he believed fervently in the beauty and flexibility of the open plan. (American architects were first introduced to the notion of the open floor plan via Le Corbusier, but it was Frank Lloyd Wright who propelled the idea of open planning onto the American scene in his own house at Oak Park in 1908.) Secondly, he was passionate about the use of glass. No other architect allowed a greater amount of natural daylight into his houses than Charles Goodman. Thirdly, and related, he revealed his structural lexicon on the exterior and even included his window wall in that lexicon. Fourthly, his work appeared indigenous, was rich in texture, and hugged the ground.

The successful open floor plan provided views beyond that of the room one was standing in to embrace either the outdoors or other rooms. Goodman said it this way:

> If you come into an open plan living area and can take in everything at first glance the house seems small. You've lost the feeling that there's more than you can see, the traditional feeling of being in a house. . . . An open plan isn't just an empty plan – it has to be handled in a very subtle way to keep it from being boring and obvious. . . . The house unfolds before you gradually, not all at once.[167]

Former Goodman associate Eason Cross described the device as "implied space," noting that, in addition to the extended views from one room to the other, it took the form of combination living/dining rooms, kitchens that had no doors between them and the dining area, stairwells that had lost one wall, and "loops" of space that surrounded a core service area like a "donut."[168] Goodman also often placed the fireplace so that it shielded some of the living room from the entry and used open tread stairs, especially after the mid-1950s. As described by Lesley Jackson in '*Contemporary,*': The open-tread design made them [the stairs] look rather like the ladders between the decks of a ship – which further emphasized their new role as visual connectors between levels and played down their former role as a symbol of physical separation between floors."[169]

The open floor plan was supposed to have a liberating, relaxing effect on the family dynamic. It was a method of zoning space without cutting the house up into a series of small little rooms. The concept of "zoning" a house was a key determinant in how the architect programmed the space. Similar uses were grouped together while disparate functions were separated. Programming of the house was achieved by subdividing multi-purpose rooms with furniture, kitchen islands, comprehensive storage units ("C.S.S.s"), plant troughs, and/or slight changes in floor level. As already noted, sometimes the kitchen and dining room were linked by what Goodman called a "pass through," which was a break in the wall or cabinetry that allowed food to be served from the kitchen directly into the dining area. He also integrated these functions via "lunch bars" (an extension of the counter area to accommodate casual eating), or just a higher-backed counter. The removal of any solid enclosure between the kitchen and dining or family area acknowledged the social reality that the modern middle-class wife – not the servant - did most of the cooking and wanted to be seen. In the same vein, the kitchen was often positioned near a large window overlooking the yard or an enclosed play area for the children. In this way, a modern wife could embrace efficiency by cooking and overseeing children at the same time.

The use of the window framing as structure and the amount of glass in Goodman's wall surfaces were significant aesthetic and technical achievements on his part. The exposed structure and window wall provided a candid snapshot of construction (so much a part of the Bauhaus aesthetic) and a link between the modern house and its environment. As expressed by Cranston Jones in *Architecture Today and Tomorrow*, ". . . the house, as such, becomes merely controlled environment caught behind glass between floor and roof."[170] Because so much of the outer walls of a Goodman house were taken up by glass, Goodman looked to hide his utilities and "bundle" them for efficiency. The "utility core," a place where the furnace, plumbing, and any other necessary services could be clustered - preferably somewhere in the middle of the plan - left the outer edges of Goodman's buildings available for glass and often free for living zones.

Because one of Modern architecture's signature objectives was the obliteration of unnecessary decoration, using materials in creative ways became paramount. Thus, in Modern houses, the variety of materials mattered, as did their coloration and their texture, and Goodman reveled in this challenge. A simple rectangular house with a flat roof could be made interesting by bold primary paint colors on the house's door or even by the nature of the joints between wood siding. On the interior, the unpainted knots in a pine wall; uneven slate of a stone hearth floor; or exposed, aged brick of a chimney wall could make the difference between an unadorned house and a Goodman house with much visual interest.

THE MATERIALS AND TECHNOLOGY OF MODERN ARCHITECTURE

Modern architecture could not have flowered had it not been for the rapid technological advances that made its structural and aesthetic revolutions possible. Many of the materials used in postwar housing – both after World War I and World War II – were initially developed for military purposes and only secondarily brought into the consumer market.[171] During both wars, the government established oversight committees to stimulate the manufacture of critical wartime materials and limit their use for non-war-related uses. Steel, copper, and lumber are some of the materials that were restricted. As a result, substitute materials were invented and standardization of all building materials became the norm. Looking at 1950s resources alone provides a window into the rapidity with which building materials changed as a result of wartime experimentation - witness the change from plaster to drywall, single-pane to thermopane glass, and operable windows to central air. Goodman himself is credited with pioneering the use of T-1-11 in the Washington area circa 1954 in his house designs. T-1-11 is a plywood product that simulates tongue-and-groove siding.

Plywood (thin sheets of wood that are glued together) was just one of the multifaceted materials developed during the First World War that found widespread use for non-military purposes by the 1930s. Initially employed as a covering for airplane fuselage, plywood could be found shortly thereafter in mass-produced furniture and as both exterior and interior wallboard in experimental houses. The Century of Progress Exposition of 1933 in Chicago highlighted architect Lawrence Kocher's plywood Demonstration Home No. 2. But it would take two more decades for the material to move beyond sub flooring and sheathing into the realm of the structural wall.

Gypsum (noncombustible gypsum sandwiched between paper) was another product that gained attention during the First World War. It was first patented in the late 19th century, but it was only at the onset of World War I that researchers recognized that it could be an inexpensive, fire-resistant substitute for plaster lath in barracks. Gypsum remained a popular choice as the backing for plaster until World War II, when it began to be recognized as a finished wall product – referred to simply as "drywall" since it differed from the "wet" wall plaster process. One can see the evolution from plaster to drywall in Goodman's houses in the mid-1950s.

Materials manufactured in great quantity during the wars sometimes led to surpluses after fighting ceased. Cement-asbestos, for example, was used for both siding and roofing on military enclosures and admired for its low cost, easy assembly, and fireproofing. After the war, it found a popular use in civilian housing until the dangers of asbestos began to be recognized in the 1960s. Aluminum, first used for aircraft in World War II, became a common choice for domestic door and window treatments, and, in a few cases, for minimal upkeep siding. By the 1950s and 1960s, aluminum companies like Alcoa and Reynolds were sponsoring designs for all-aluminum housing, although the market never took off beyond some highly praised innovations by Goodman and a few others.

Only in avant-garde houses such as Goodman's did the glass window wall become part of the structure of the building. Plate glass, which was thick and strong and could function as a structural material, was first

manufactured in the 19th century, but wasn't used in residential projects until the mid-20th century. Insulated plate glass, like Libby-Owens-Ford's "Thermopane," was introduced in 1944, but did not find broad acceptance until the mid-1950s because of cost. (At that time, paying a higher gas bill to turn up the heat in a single-pane house was less expensive than installing Thermopane windows.) Goodman preferred single-pane plate glass, even when Thermopane became available. One wonders if this had to do with cost concerns or with his insistence on a certain profile in his operable steel windows or fixed frame surrounds. Whatever his motivation, he believed the answer to chilly, single-pane houses was to wear a sweater when one felt cold.

Petroleum research led the way to the development of asphalt in the 19th century and plastics in the 20th. Shortly after the turn of the century, builders began using asphalt shingles for roofs. Asphalt tiles were also a common interior floor choice at the time. Vinyl resins came to be used in asphalt tile floors in the late 1920s, because they offered a wider range of color choices. (Asbestos was often the binding agent for both.) By the 1950s, almost all tile floors used vinyl resins. Goodman himself often specified vinyl flooring, sometimes from the Permalife Vinyl Flooring Company. Plastic laminates like Formica also could be found on kitchen and bath countertops in most Modern homes.

There were also advances in the technology of the house during the postwar period. As noted previously, the term "air-conditioning" in the early 1950s was used to mean the circulation of both warm and cool air. The new forced-air technology of heating, having displaced the older gravity system, meant that houses no longer needed basements. Avoiding excavation for a basement meant more options in house siting and the saving of more trees. Furnaces could be tucked into ventilated closets within the core of the house. The construction of a slab-on-grade house and the avoidance of excavation costs meant a smaller square footage, resulting in a more affordable home. Air conditioning as a cooling method, though developed prior to World War II, was incorporated only into large commercial or institutional structures at that time and didn't show up in private homes until about the mid-1950s. Once again, Goodman lingered over the incorporation of central air, believing people could tolerate a little discomfort to live in a purist Modern home. In Goodman's homes, people either added window units in their operable sections or, eventually, installed central air.

As far as utilities were concerned, the early Goodman builder homes (dating to the late 1940s and early 1950s) were equipped with washers, typically located in the kitchen, but not dryers. In Goodman's early houses, washers and sometimes dryers were located in the kitchens, so that the housewife's work all could be consolidated in a "work center." In the late 1950s and early 1960s, the washers and dryers of Goodman houses were designed to be placed down at the ground level to allow for more counter space in the kitchen.[172]

THE ARCHITECTURE OF THE POSTWAR HOUSING MARKET IN WASHINGTON, D.C.

Goodman was probably the only architect working in the full-blown 'Contemporary' style (as it was then known) for single-family residences in the late 1940s on a large scale. Others had no idea what to call his buildings, since 'Contemporary' had not caught on as a widely accepted style. In a front-page article in the *Washington Post* real estate section on May 22, 1949, titled "Bungalow Styles Regain Popularity,"

two of the so-called bungalows were Goodman designs for houses in Hollin Hills, one being what Goodman functionally called "Unit 2." In the 1950s, he was joined by a few other architects and firms working in the Modern, or then-called 'Contemporary' style – such as Keyes, Smith, Lethbridge, and Satterlee (later Condon); Deigurt & Yerkes; Vernon DeMars and Arthur Becker, etc., but none of these architects were taking as big a chance on opening up the wall to the outdoors or making the buildings merge as completely with the landscape.

A brief look at some post-World War II subdivisions in the metropolitan Washington area, with an emphasis on those in Montgomery County, provides a means of evaluating just how revolutionary Goodman's houses were. Research undertaken for this nomination of the real estate section of the *Evening Star* newspaper in Washington reveals the stylistic evolution of the single-family affordable dwelling in Washington between the period 1946 through the early 1960s.

Because the FHA was so stringent with its appraisals (See Context 2), what was approved for Washington in the late 1940s through the early 1950s were houses with low-pitched gable roofs or houses that were often two stories in height. Even by the mid-1950s, flat-roofed houses in Washington were rare, with Goodman undertaking a large share of them for the custom market. As a result of these forces, Goodman's houses may not look so striking when compared with European Modernist houses. When comparing his houses with the Colonials, ramblers and split-levels built in the metropolitan Washington region, however, his work is clearly radical. (*Figures 19 and 20*) As one current-day architect put it, Goodman's houses simply would not be able to be built today because of their preponderance of glass; sadly, county energy codes would never allow it.

A review of the real estate section of the *Evening Star* in 1946 illustrates that Colonial Revival and Foursquare houses still were the predominant housing types of the immediate postwar period. Within a year or two, however, the start of the postwar "soft modernism" trend in metropolitan Washington revealed itself in two house types: 1) the modernized Cape Cod and 2) the ranch house. The first retained nostalgia, while the second offered a more functional floor plan. But the Colonial Revival house did not disappear; throughout the late 1940s and continuing uninterrupted until the present day, the Colonial Revival house remained the most popular house type in Washington and perpetuated a sense of tradition. The two-story, brick-veneered, Colonial Revival house, free of adornment except for modest trim at the entryway, was an easy niche for builders intent on producing speculative housing. Its usage was so common that a listing of its locations in Montgomery County is unnecessary.

There were a handful of Modern developments that emerged from traditional house types, and they are discussed here not necessarily in chronological order, but by topic. Forestvale was one example. Built by N. Nathan Shapiro (a cousin to Eli Luria, one of the builders of Holmes Run and Pine Spring in Fairfax County), the development was located on Woodland Drive off of Forest Glen Road in Montgomery County and went on the market in the spring of 1952. Shapiro hired architects Keyes, Smith, Satterlee & Lethbridge to make an attempt at modernizing the ubiquitous Cape-Cod house. The requisite Cape Cod dormers were deleted from the roofline. Instead of traditional, symmetrical punched openings, the architects emboldened the façade with asymmetry and created a living room wall of floor-to-ceiling glass

with awning-type casements. The four-bedroom, two-bath house sold for $19,950. A model with a roughed-in, but unfinished second floor sold for less, at $17,500.

Any house with a relatively high pitched roof and/or a large front slope still was considered a "Cape Cod," even if it had only a trace of resemblance to the original, Colonial Revival variant. Indeed, one senses a stylistic schizophrenia in the builders who emphasized modern plans and conveniences packaged alongside nostalgic features. One such example was the modern "expandable Cape Cod" at Hungerford Towne built by Buchanan-Gingery architects at the end of Wisconsin Avenue at the city limits of Rockville. The 1954 models didn't look like Cape Cods at all, but rather like some odd amalgam of a dormerless Cape and a split level, complete with a 12-pane, bowed picture window. The only colonial feature in this essentially modern house was the "Williamsburg raised hearth fireplace" that could be found in the room with the "modern studio window." Like many buildings of this type, these houses were "expandable," meaning that some part of the house, in this case the unfinished second floor, could be finished later, by the owner, for additional bed and bath space.[173]

The first sections of Twinbrook in Rockville, already mentioned, are probably the best local examples of the modernized Cape Cod produced on a large scale. The modernized Cape Cod also was a popular model with Standard Properties, a real estate development, design, and construction company formed by the Daniels brothers. The firm's houses could be found in Eastpines, on Riverdale Road in Prince George's County, and in Rock Creek Palisades, north of Kensington. The Eastpines model of 1947 was a Cape Cod with steep pitched roof *sans* dormers. The façade featured elements that were described as "modern as tomorrow," including a four-over-four picture window with awning-type steel casements or an inverted boxed picture window that utilized the front fascia as a lintel and whose sides canted downwards. The homes also featured radiant heat via copper piping, a feature borrowed from Levittown.

Advertisements for the section of Twinbrook built by Donley Construction Company (with president Donald E. Gingery), made a point of distinguishing its houses from prefabricated housing going up elsewhere: "This is NOT a PRE-FAB." The Donley houses of Twinbrook (centered on Ardennes Avenue and Crawford Drive) came with two first-floor bedrooms, a third second-floor bedroom, and unfinished second-floor space in which one could add a fourth bedroom and a second bath. The advertisements also noted that the houses were located in Montgomery County, which, according to that builder, "has the second-best school system in the United States."[174]

In his dissertation on "tract-house modern," Christopher Martin discusses the evolution of the ranch house. He points out that by the 1950s, the "ranch" house or "rambler," like the Cape Cod, included some modern features. In the case of the Cape Cod, these features were: a low profile, deep eaves, picture windows, and an open floor plan.[175] He also describes the ranch house's origins as dating back to printed images of the work of avant-garde California architects in the 1930s. Most featured was the work of Cliff May, who sought to reinvent the Spanish Colonial missions of the American southwest in "rambling" one-story houses. Harold Esten, an architect and former associate of Goodman's, believes that Goodman was influenced by the work of May, whose "Casa de Ranchero" houses frequently were published by *Sunset* magazine (and many other magazines) in the 1940s. Another important influence in

the crystallization of the ranch house as an American icon was the Prairie house of early 20th century origin as design by Frank Lloyd Wright and his followers.

Most ramblers still had so much brick wall surface that they were not comparable with the true "Contemporaries" in their quest to give the homeowner a sense of connecting with nature. Rock Crest ramblers were Modern only in the sense of their three-over-three awning-type "picture" windows. The architect was Joseph W. Rogers, Jr., and the interior designer of the model, Ethel Pilson Warren, had been the original interior designer of National Airport. The builder was Monroe Warren and his company was Meadowbrook, Inc. The community was just east of the heart of Rockville, adjacent to Twinbrook.[176]

On Jones Mill Road in Chevy Chase, the "Super Rambler," designed by Helen McGarvey Saul and J. Lee Lane of Fendall Construction Company, was advertised as one of the largest ramblers around at 1,800 square feet on one level. The house had a 15 x 25-foot living room with a 75-square-foot picture window. It was built for an upscale market, with its garage was touted as "big enough for a Cadillac."[177]

Builder Carl M. Freeman (a cousin of the Lurias in the very small world of Washington builders) constructed many ramblers during the post-World War II period and was largely responsible for its proliferation in Montgomery County. His "Americana Homes" in the subdivision of Ayrlawn off of Old Georgetown Road, were advertised as appropriate for "modern families" due to their "organized space" for "easy circulation."[178] *(Figure 21)* The houses featured a 100-square-foot window wall in the living room with a garden view.

Builder H.J. Korzendorfer was selling "ramblers" on Turner Lane in Chevy Chase and on Dahlonega Road in Mohican Hills in the early 1950s. Former owner Ally Ritzenberg remembers that it was difficult to obtain a mortgage for his Korzendorfer home on Dahlonega because it was considered too "modern." He had used up his one-time 4% V.A. loan, and had to obtain a loan at a higher interest rate. After trying unsuccessfully to obtain a mortgage from a traditional bank, he finally got his loan from a smaller Savings and Loan. Another venture, the Kenwood Park ramblers of 1956, designed by architect Arthur Becker, were pitched as "pleasing example[s] of contemporary architecture executed in rose tinted brick with a Bermuda roof of unusually graceful lines."[179] (The Bermuda roof was a low, hipped roof.)

Some of the ramblers that began appearing in Washington in the postwar period were called "California style ramblers." According to Martin, "California Contemporary" was synonymous at first with the wood-frame aesthetic derived from the architect William Wurster and the "Bay Area School" in which he partook. Wurster's Contemporary buildings featured exposed structural members. But the term "California Contemporary" quickly became diluted, with the largest criterion for the label being only that larger windows permitted more sun to enter the home. The design connection between a Washington rambler or a "California Contemporary" and a true California "ranch" houses was very loose, but this did not stop marketing experts in the late 1940s from playing up the link as much as possible. An association with California, after all, was indicative of a quasi-exotic, optimistic, modern lifestyle.[180]

Washington's "California" houses usually featured a large picture window and sometimes a patio that functioned as outdoor living space.[181] Some also included an open floor plan and flat roof. Carl

Freeman's "California Cottage" off University Lane in Silver Spring, for example, was just a side-gable rambler with an open plan, but it included a "huge picture window with 100 square feet of sunshine."[182] The "Hollywood Sun Home" in Prince George's County arrived at via Defense Highway (Route 50) towards Woodlawn, featured a 16-foot Thermopane picture window of aluminum tubular type. (*Figure 22*) The house was offered to veterans with no cash down at $11,950 in July 1950.[183] "Colored ceramic tile" bathrooms were another favorite feature associated with California. In one rambler advertisement, the baths were described as having "Hollywood" tiles. A "California Contemporary" in Brook Haven, a subdivision out Viers Mill Road in Montgomery County, featured a bath described as a "Hollywood type bath with colored fixtures."[184]

The "modern" label was reserved consistently not for the house as architecture, but for its technological innovations, especially those in the kitchen. Although Goodman never used the word "modern" to describe his houses, he probably would have used the term for his kitchen appliances. A "scientific kitchen" was a much-touted advantage in selling a house in the 1950s. Countless advertisements noted the presence of an all-electric kitchen, an "eye-level" oven, a Bendix automatic clothes washer (which was almost always in the kitchen), and, at least a nine-cubic-foot Frigidaire. George Nelson and Henry Wright, writing in *Tomorrow's House* even devised an updated term for "kitchen:"

> When we think of a kitchen, we think of three items: sink, stove, and refrigerator. The *work center* [italics added], however, has a lot more than three items. It would be wise to plan for possible additions. For one thing, it will almost inevitably have a quick freeze unit – which will finally be reduced to compact, cabinet size. It will also contain the laundry equipment. . . The rapid movement in dish-washing machine, some of which will also dry the dishes . . . means that more and more people will consider them necessary rather than luxury items. The same is true of that wonderful gadget which disposes of garbage by grinding it up and flushing it away.[185]

During the postwar period, some houses could not be easily labeled, but showed signs that Modern ideas were filtering into the mainstream market. Wheaton Park Homes by Colonial Investment Company was one of several large postwar developments with over 200 semi-detached homes built in the spring and summer of 1950. The two-story, three-bedroom, squarish homes caime in eleven different façade treatments – all variation on a theme. The most decidedly Modern feature was an exaggerated window frame that formed an eave over the windows and canted downwards to enclose awning-type aluminum windows. The location of the development was on the east side of Veirs Mill Road beyond its intersection with Georgia Avenue. The houses sold for $275 in cash with no money down.

Even semidetached dwellings could be made Modern. Some flat-roofed examples looked more derived from Scandinavian housing than anything indigenous. Riggs Park in the northeast quadrant of the District of Columbia was one example. Located at 6th and Madison Street, N.E., the brick duplexes were built by Potomac Homes, Inc. and were crisp modern expressions with cantilevered concrete slabs and corner windows.[186]

Other Washington-area breaks from the California tradition – employed by Goodman and some others - were the use of brick on the exterior (and left exposed on the interior) and the use of two stories where terrain dictated. Some architectural critics said the two-story models indicated a lingering traditionalist bent in the area. It is more accurate to say that they arose, at least in Goodman's case, from a desire to preserve topography and trees. A March 1956 story in *Architectural Record* titled "Two-story Houses," stated: "In the middle Atlantic States the two-story house has never lost its traditional popularity – or wavered, as a rule, from its traditional appearance. Yet here are five recently completed houses in that area which are anything but 'traditional' in style and plan. . . . The old dignity of the two-story house remains, but the old planning inhibitions seem to be disappearing."[187] The five homes that were highlighted were: Mr. and Mrs. Robert W. Hartley House in Washington, D.C. by Harry E. Ormston; the Mr. and Mrs. Robert W. Komer House in Langley Forest, Virginia by Leon Brown and Thomas W.D. Wright, Architects; the Mr. and Mrs. Lionel D. Epstein House in Fairfax County, Virginia by Keyes, Smith, Satterlee & Lethbridge; and the Mr. and Mrs. Verl E. Roberts House in Bethesda by Charles M. Goodman Associates, Architects, and Lou Bernard Voight, Landscape Architect. The article pointed all that all five houses were built on sloping and wooded sites, given a view, and planned with the main entrance and living area on the "logical level," whether that be up or down.

A review of the Washington area real estate market of the postwar period reveals that some of what was labeled "Contemporary" looks tame when compared with Goodman homes. Most of Rock Creek Palisades' two-story homes (designed by Standard Properties brothers Clarke, Raleigh and Cushing Daniels) were comfortable houses that certainly diverged from the rambler and Cape Cod, but the window-to-wall ratio is noticeably less than that produced by Goodman. One of the Company's two-story models, at 1,060 square feet, was called the "space home" because it was so much larger than most homes of its day. Standard Properties prided themselves on their modern planning, and they were, in fact, quite similar to Goodman in their ideas about how to achieve affordable housing without sacrificing living space. The answer, for both, was the idea of "expandable" housing: a floor, usually the basement, which could be roughed in for future rooms, but left unfinished at the time of sale. In one of Standard Properties' Rock Creek Palisades' homes, for example, the heated hobby shop and garage in the lower level could be converted to two extra bedrooms and a bath. Another comparison between the Standard Properties' developments and those of Goodman's was the desire, on the part of the architects, to provide a number of models. Standard Properties' ad summarized this ideal by stating: "There is NO DRABNESS OR MONOTONY in this National Price-Winning Development...just ten minutes from fashionable Chevy Chase Circle."[188]

Goodman was not the only architect to win accolades for innovative work. Other architect/builder teams constructed prize-winning projects. Carl Freeman's Contemporaries at Alta Vista Gardens, designed by the firm of Sweeley, Heap, and Gauger of Alexandria, Virginia and builder Bert Tracy and architect Joseph Miller's Contemporaries at Rosemary Hills are two examples. The latter development featured 20 modest Contemporaries with wood exteriors and large sections of fixed glass with sliders below. They have been mistaken for Goodman houses but again exhibit a more restrained use of glass.

A house that Goodman designed in 1950 for Mr. and Mrs. Robert L. Oshens was the first house to be completed in the Lake Barcroft community in 1951 and is located on Stanford Circle. Lake Barcroft

Estates in Annandale was a postwar community that welcomed a diversity of house styles and resulted in some of the finest custom Contemporaries built in the Washington area. At Lake Barcroft, custom homes with a modern character were constructed alongside traditional models. Created on 750 acres surrounding a former reservoir, the community was unique in its incorporation of private beaches for usage by the families that lived there. Lot purchasers were entitled to select their own architects as long as the house was subjected to review by an architectural committee. Goodman also designed the Dr. and Mrs. H.M. Hundredth House in 1952 and the Conger House in 1964. He designed several unit types for Burman & Hammond for Lake Barcroft in 1952, but Mr. Burman does not recall actually undertaking the construction of houses in the community. In the summer of 1950, Walter Gropius and The Architects Collaborative (TAC) were commissioned to design four houses in the community, only one of which was actually built.

In 1955, Edward Carr, Inc. developed one of the few non-traditional communities "approved for colored veterans." Carsondale, as it was called, was located northeast of the city beyond Minnesota Avenue. The ramblers had three bedrooms, a combination living room/dining room, a tile bathroom, and an electric kitchen. The 10,000 square-foot lots were offered at $50 down to qualified veterans with a 25-year loan and $500 down to those who had obtained a 30-year loan.

Ramblers continued to be built, both in traditional and semi-modern guises. Kettler Properties, Inc., led by builder Clarence Kettler, had settled into the business of developing ramblers that were not especially Modern. Those on the west side of Osceola Road in the High Point subdivision of Bethesda were typical. With a slight Colonial feel, they sold at $20,000 for a four-bedroom unit with a carport and a large, walk-out basement. The architects were Patterson and Worland, a firm also adept at relatively Modern houses as evidenced by their Crest Park houses that appear alongside Goodman's. Some ramblers in the Washington area exhibited a more direct influence of Frank Lloyd Wright. In 1956, for instance, one in Mohican Hills was advertised as a "distinguished Contemporary, F.L. Wright School, adapted to area."[189] Another stretch of Wright-inspired houses could be found on the east side of Osceola Road in nearby High Point, having been designed by architect Lawrence Stevens for builder George Nave.

The first split-level homes began to appear in Washington in late 1953. At first, many of these were called "split-level ramblers" because they were traditionally flavored adaptations of the one-story rambler. (*Figure 23*) The 60-odd "split levels" built by Dan Ostrow at Greenwood Knolls in late 1954, out Georgia Avenue at Niles Road in Montgomery County, were more modern, however, featuring an asymmetrical end-gable roof, the long slope of which concealed both a portion of the bedroom zone and the living room zone. (*Figure 24*) The houses were designed by architect S.C. Cohen and cost $9,000. The advertisement for the house summarized the stylistic shift:

> You've seen housing progress in a few short years from old-fashioned two-story colonials . . . to one-floor apartment type ramblers . . . to the perfect combination, the **split** level. The beauty of split level planning is simple. You get the extra space of multi-storied homes without having to climb backbreaking stairs. You enjoy the compact comfort of a rambler without sacrificing privacy. The living area is on a separate level of its own. A couple steps up and you're in the sleeping area. A couple

> steps down and you're in the play area. . . . No wonder this split level plan took Long Island by storm, where thousands were built and sold overnight.[190]

Some mid-1950s communities combined ramblers and split-levels, such as North Springfield, a community designed by Harry Ormston for builder Edward Carr. It wasn't until the second half of the 1950s, however, that the split-levels began to surge in popularity in Washington as the second most popular housing style behind "basement ramblers."[191] The split-levels by Lipnick Construction, Inc., on Huntington Parkway in the Greenwich Forest subdivision of Bethesda, were called "the aristocrat of split levels" for their three "master size bedrooms" and three full baths.[192]

The cooperative community of Bannockburn, with its curvilinear site plan designed by the firm of Burket, Neufeld and DeMars, received much attention. Although the architecture of the community was called 'Contemporary' at the time, its break with the past was not nearly as far-reaching as that of Goodman's. Section 1 featured the single-story "Merrimack homes" by architect Arthur Becker, in addition to split-levels. Bannockburn's split-levels sold for $22,624, and were noted for dramatic interior features such as large fireplaces and oversized built-in kitchens. The advertisement for the neighborhood was emphatic: "Bannockburn! Renowned community of fine modern homes in the Potomac highland. Bannockburn! The charm and grace of fashionable living . . . lovely lanes, winding streets, towering trees . . . the essence of home!"[193]

While Bannocburn's marketing was quaint, the marketing for some of the 'Contemporary' houses advertised in the 1950s approached the comic, such as that for the split-levels at Greenwood Knolls hear Georgia Avenue in Wheaton: "luxurious as a mink, fashionable as a Dior original – living at Greenwood Knolls puts you in that class of smart people..."[194]

But not all split-levels were Modern in their leanings. Those in the Woodburn subdivision of Bethesda, on Wedgewood Road off of Goldsboro, actually were split-level Colonial Revival houses. They were advertised as a blend of old and new: "carefully planned to accommodate all modern family activities yet retaining that graceful mellowness of colonial charm."[195]

And some of the most modest houses employed the most original twists. In 1954, the Rockville Land Company built 41 houses in the Marymount subdivision along Lone Oak, Clue Drive, Bells Mill, and Sinnott Drive near Old Georgetown Road. Architect Arthur E. Allen gave these small, end-gable houses an unusual picture window that enveloped the centrally placed front door. Pine Ridge in Silver Spring, by builder Northwood Park View Development Company with architect Jack D. Cohen, was another creative example, advertised in June of 1956. The subdivision of Modern brick split-levels had a continuous roof line, with the split not obvious from the exterior. (*Figure 25*) The plan boasted such advantages as an eye-level oven and a first-floor powder room, besides the increasingly common eat-in kitchen.

Builder Carl Freeman was another source of many Modern homes in Montgomery County. He worked with architects Collins & Kronstadt on several houses on Brookeville Road in Chevy Chase. Freeman also built the "Americana Home" series of "double decker" ramblers (one story on the façade and two-

stories where the land dropped away) in the Parkwood subdivision of Bethesda overlooking Rock Creek (before the Capital Beltway).[196]

Two architectural firms in particular did work of a similar caliber to Goodman's in Montgomery County. By 1954, Edmund Bennett had employed Keyes, Smith, Satterlee & Lethbridge to design "solar houses with a view," implying by omission that these Contemporaries had every right to represent a *Washington* vernacular as opposed to a California import. Bennett's houses could be found in Carderock Springs, Wildwood Hills, and in Kenwood Park all in Montgomery County.[197] Two other of Bennett's best-known local developments were Flint Hill off River Road and Potomac Overlook in Glen Echo Heights. Keyes, Lethbridge & Condon designed Flint Hill, a development of 40 homes centered on Nevis Road, west of River Road in Bethesda. David Condon had worked for Goodman between 1945 and 1952 before leaving to become a partner with Arthur Keyes and Francis (known as Donald) Lethbridge. Bennett had thought of using Goodman as architect for the project, but thought his use of glass was too extreme, resulting both in temperature fluctuations and lack of privacy.[198] Flint Hill was an "expandable" house, opened with four bedrooms but able to be expanded to five or six.[199] Bennett was one of six builders in the United States to receive a design merit award from the National Association of Home Builders in Chicago that year for the Flint Hill project.[200] Potomac Overlook, which Bennett developed with John Matthews, also employed Keyes and Lethbridge and won numerous awards. Like Goodman and his work with Voight, Bennett's developments featured landscape plans by well-known landscape architects: Thurman Donovan for Carderock Springs, and Morris E. Trotter, Jr., for Wildwood Hills.

The second, top-of-the-line Modern partnership was that of architects Deigurt & Yerkes. Their work often was featured in the architectural trade magazines. Many of their houses were in the Tulip Hill subdivision of Bethesda, or nearby on Goldsboro Road or MacArthur Boulevard. Their houses were characterized by a low, spreading form that often fell off in the back as dictated by topography. The houses seemed to be influenced by Frank Lloyd Wright, and, stretching farther back, by the architecture of Japan. One on Bay Tree Road constructed in 1955 for Mr. and Mrs. Robert Jones sold for $30,000, a good deal of money at that time.[201]

GOODMAN'S IMPACT ON WASHINGTON'S MODERN TRADITION

As a result of his numerous architectural innovations, Goodman's custom and builder housing received national and local press and his impact on the metropolitan Washington residential housing market was enormous. Local newspapers featured all of his subdivisions. As previously mentioned, shelter magazines (*House and Home, Progressive Architecture, Architectural Forum)* featured both his custom and builder housing. He sat on several national committees and juries established by the AIA to promote architect-builder collaboration, and his work on these committees was well publicized in the trade magazines, both those for the builder and the architect.

Goodman trained a small but significant corps of architects in his studio, whose members went on to do their own significant Modern work building upon his innovations. The next wave of Modern architects emerged largely from either Goodman's or Berla & Abel's studios. They included Nicholas Satterlee, Donald Lethbridge, Jesse Weinstein, and Chlothiel Woodard Smith (out of Berla & Abel's office) and

David Condon, Harold Esten, and Eason Cross (out of Goodman's). Goodman's work also spread to other parts of the country, although only a fraction of this influence is known. Eason Cross, for example, recalled that he first heard of Goodman while he was working for a Boston-based architect in Harvard Square. When he went to look for Modern models for a design he was creating for an affordable subdivision in Boston, Cross explained, "There was only one useful model out there: Hollin Hills." As a result, Cross noted: "Peacock Farm in Lincoln [Massachusetts] owes much of its character to Chuck Goodman's trail-breaking, and there are many other such communities throughout the country that drew inspiration from CMG."[202]

Goodman's work had a marked impact on other local architects such as Arthur Keyes and Donald Lethbridge, who looked to Goodman as a model, but ultimately decided that they favored slightly less glass to make their homes more comfortable in certain weather conditions.[203] Keyes remarked in a recent interview that Goodman's work was "more abstract" and "more urbane" than he desired for his own architecture. Goodman's lack of trim was too "sparse" and "rigid" for Keyes' sensibility.[204]

Goodman succeeded not only in influencing others, but in setting the direction for mid-Atlantic modernism. His no-nonsense approach made it possible to create a Modern design that had much in common with vernacular architecture, a vocabulary that could be repeated by others. It is this vernacular quality that made his homes at once bold, yet subconsciously familiar and, according to Goodman homeowners, quite comfortable. Despite his academic training, Goodman's buildings evoke the sense that they belong both to a tradition of regional building and to the land itself. Indeed, the first known advertisement for Hollin Hills, dating to April 9, 1949 in the *Evening Star*, referred to Hollin Hills using the following description:

> For people who desire genuinely modern homes on beautiful wooded hillside sites. Hollin Hills is the ideal Washington-Area community. Sites ranging in size from a third to a half acre each specifically laid out for the location of a home *in tomorrow's vernacular* [italics added] are available for everyone's taste. On each lot will be built a superb home designed by famed Architect Charles Goodman. . . . a carefully planned 225-acre community which is designed to preserve forever the beauties of the country sites. . . for homes which are the last word in functional, modern living.[205]

One of the reasons behind the vernacular quality of Goodman's architecture is its honesty of materials, plan, and structure. The primary materials Goodman incorporated into his buildings were familiar to the buyers: vertical wood siding (like the barns, corncribs and sheds of a formerly rural area), used brick for chimneys and walls (taken either from area row houses or demolished industrial buildings), and, often, tar and bluestone gravel on low-sloped roofs. The plans of his buildings were based purely on function, just as vernacular buildings were based upon function. They also were designed as spaces that would accommodate multiple uses in a cost-effective manner, just as the halls and first-floor chambers of domestic vernacular predecessors had done. Finally, like vernacular buildings, there was no need in Goodman's buildings for superficial decoration, since the plan, textured materials, and functionality of the houses comprised the elements that made the houses aesthetically pleasing.

For Goodman, a building's beauty evolved from four primary elements: 1) its frank expression of structure, 2) the interesting assemblage of its materials, 3) the building's ties to the site and openness to the natural world, and 4) its free-flowing interiors. Goodman's houses were more intimately connected to nature. They embraced daylight, and through tricks of the eye and innovative floor planning, allowed the purchaser to afford a small home that actually felt larger than it were. Goodman homebuyers felt – and still feel – part of a mild social revolution. People who live in Goodman homes tell of being ridiculed in the 1950s for buying "beach houses" or "shacks." They tolerate small spaces as the tradeoff for communing with nature and joining communities that prize open-mindedness and social interaction.

Goodman's own words reveal the incredible confidence he had in his vision and the scorn he had for builders who did not envision the future the way he did. He saw himself as someone who was turning the residential building industry on its head.

> "*Fortune* puts it simply and well: 'American consumers are no longer content with minimum standards but demand the abundance, quality and style that used to differentiate the *good life* from *ordinary living.*' The average American's idea of a home for the good life calls for romance, informality, gadgets that save human labor while titillating the ego, certainly decoration, certainly as much privacy as his building dollar will buy, certainly the barbecue with all it connotes, and certainly a house with enough personality to make him feel like an individual in a world of machinery. . . . His attitude toward built-ins, houses facing away from streets, bigger windows, floor-to-ceiling windows, indoor-outdoor living, and all the rest is summed up in simple English by: 'Good. If all these fine things combine to give me and my family the *good* life, that's for me. . . .' I sometimes think builders should give their minds a strong cathartic from time to time to clean out the incredibly cluttered collections of unrelated ideas they assemble and foist on the home buying public. If there is one ingredient that is sorely needed in the home building industry in American today it is taste – good taste. . . . It is the package, the whole package of house and land, that provides the good life – and not any of the parts alone."

Another enormous impact that Charles Goodman had on the architectural community was the result of the groundbreaking work he did in prefabrication. The processes he put in place, the materials he made use of, and his willingness to place prefabricated housing on par with on-site housing all changed the way the homebuilding industry operated in the decades that followed the 1950s. National Homes Corporation, Goodman's primary prefabrication employer, paved the way for prefabricated trusses and pre-hung doors, closet doors, and windows as standard components of builder housing.

THE FATE OF THE MODERN MOVEMENT IN WASHINGTON

Unfortunately for Goodman and his colleagues, the 'Contemporary' style, as it was then called, did not take hold in Washington in significant percentages after the experimentation of the decades of the 1950s and 1960s. Architects who participated in a symposium on Mid-Century Residential Modernism in

Montgomery County at the University of Maryland on February 8, 2003 estimated that the market for Modern homes in Washington in the postwar period was probably only ten percent of the general population, a fact they greatly lamented. When interviewed in later life, these same architects- active during the 1940s, 50s and 60s and including Mr. Goodman – tell of being terribly disheartened by the trend back to Colonial and Victorian precedents. The "false" decoration of these styles is offensive to the architectural pioneers who struggled to liberate buildings from historicist overtones.

In an interview for this nomination, Paul Burman, developer of Hammond Hill and Hammond Wood, recounted the difficulty of being a builder interested in Modern architecture. He noted the reason he stopped building Contemporaries in the mid-1950s was because of the near impossibility of receiving fair appraisals from FHA and VA underwriters. Goodman concurred in Burman's assessment of the problem of narrow-minded appraisers. Christopher Martin noted that "Valuation depended more on the personality of the director and staff in each FHA district."[206] Goodman felt the obstacles firsthand, stating publicly that the federal valuation process took away any incentives that a builder might have to produce houses of better quality and design.[207] Burman described the situation in Washington as nostalgic, a town where the minute a brick Colonial was built – "no matter how dark the interior" – the appraisal figure went up.[208]

Another reason that Goodman's houses may not have been as widely dispersed is that builders considered them difficult to build. Both Herschel Blumberg (Rock Creek Woods) and Oscar Margulies (Takoma Park) described Goodman's houses as being tougher to construct than traditional houses because of the arrangement of joists and studs and, in the case of Takoma Park, the cantilever support. Part of the difficulty of building the houses undoubtedly lay with a workforce that was not used to exposed skeleton structures and infill wall panels.

Harold Esten, Mr. Goodman's former associate and a highly talented Modern architect in his own right, summarized what he felt were the four related factors behind the demise of Modern architecture in Washington: 1) lack of available financing, 2) preference for nostalgia, 3) conventional thinking, and 4) a general resistance to change.

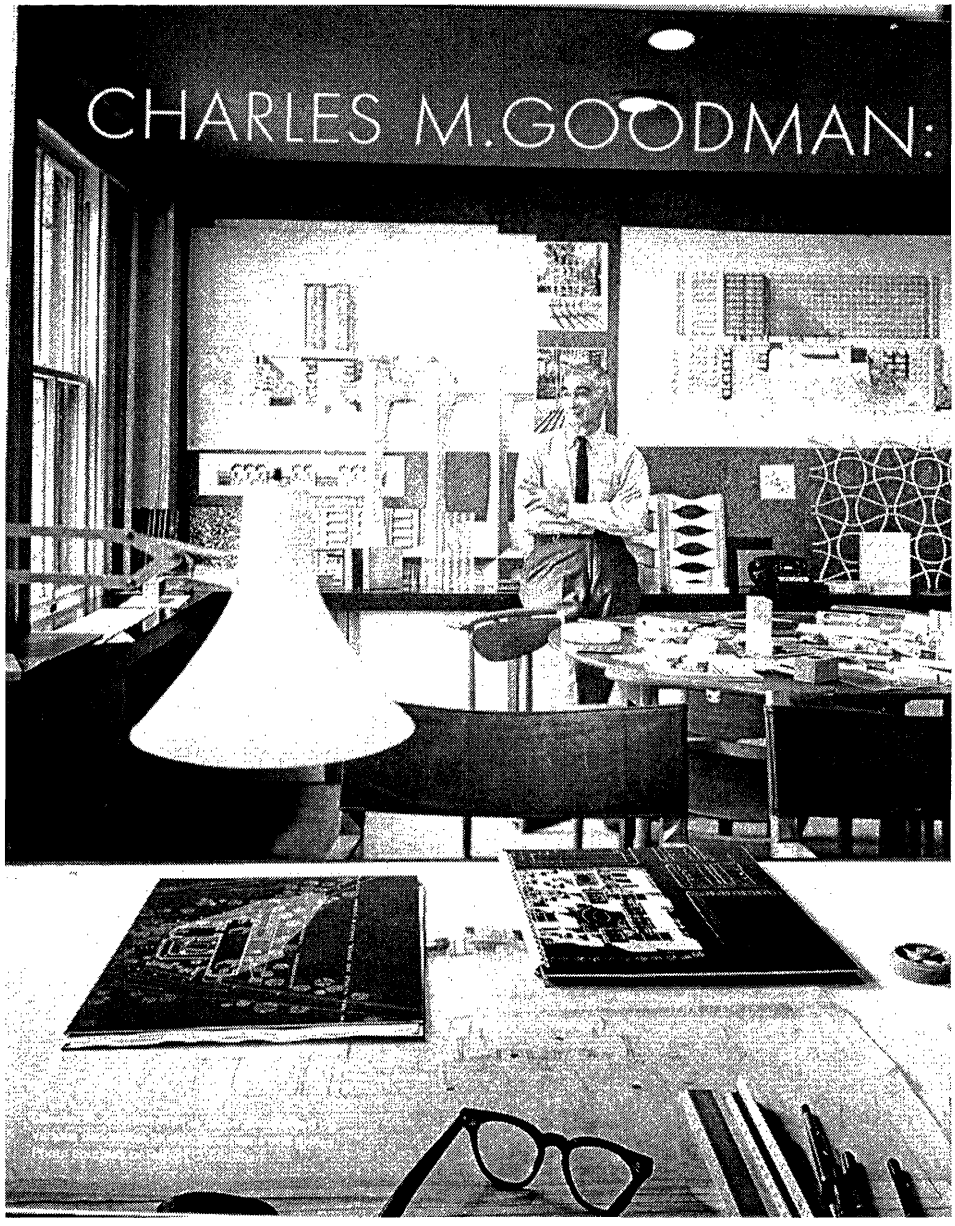


Figure 1
Charles M. Goodman in his studio
Source: *Modernism*, Volume 1 (Winter 1998)

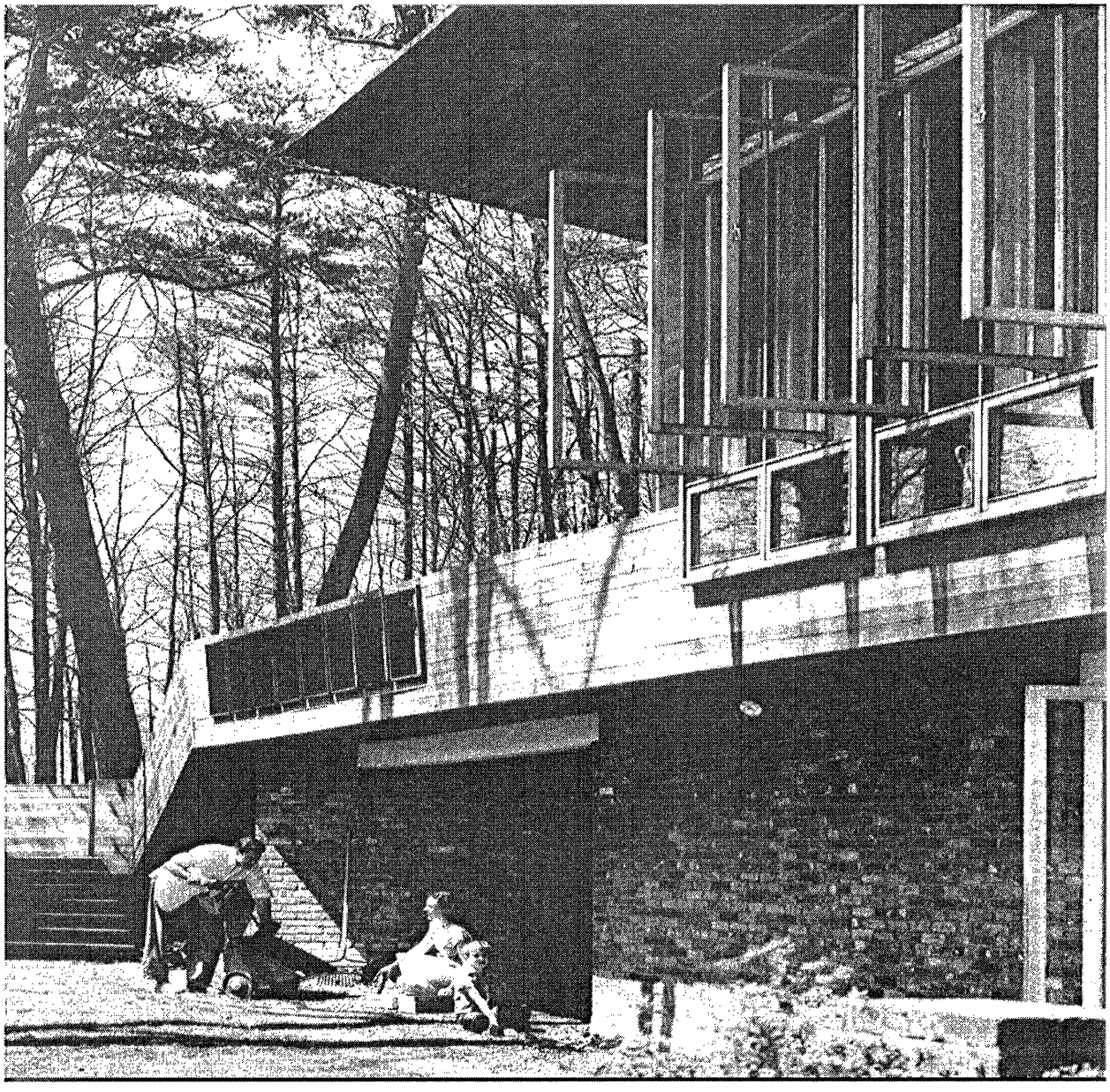


Figure 2
The Eric Sevareid House
Source: Eason Cross, FAIA

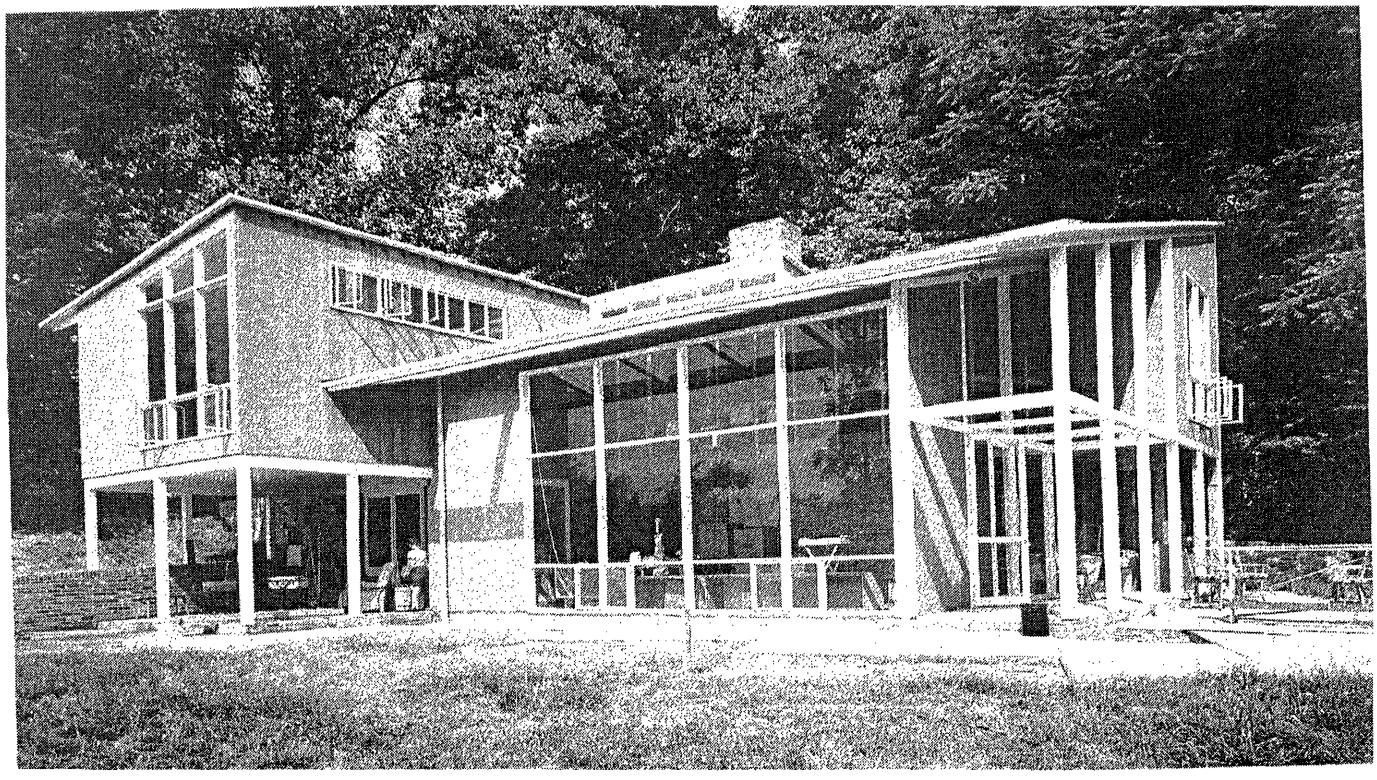


Figure 3
The Martin Agronsky House
Source: Robert Lautman for *Modernism* magazine

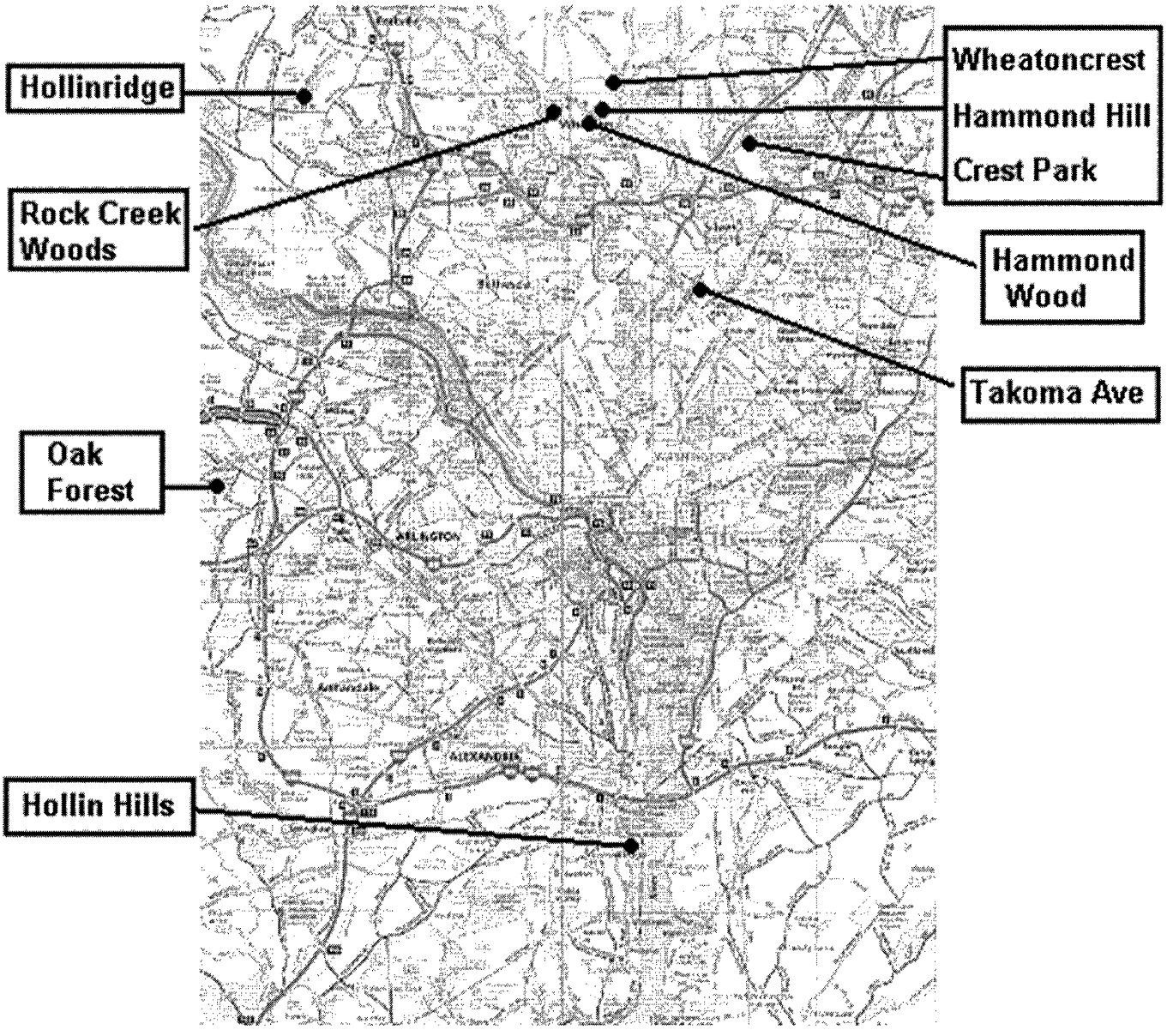


Figure 4
Location of Goodman Merchant-Builder Houses
Source: Montgomery County Department of Park and Planning, Historic Preservation Section

Figure 5
Hollin Hills in the early years
Source: *Hollin Hills, Community of Vision: A Semicentennial History, 1949-1999*

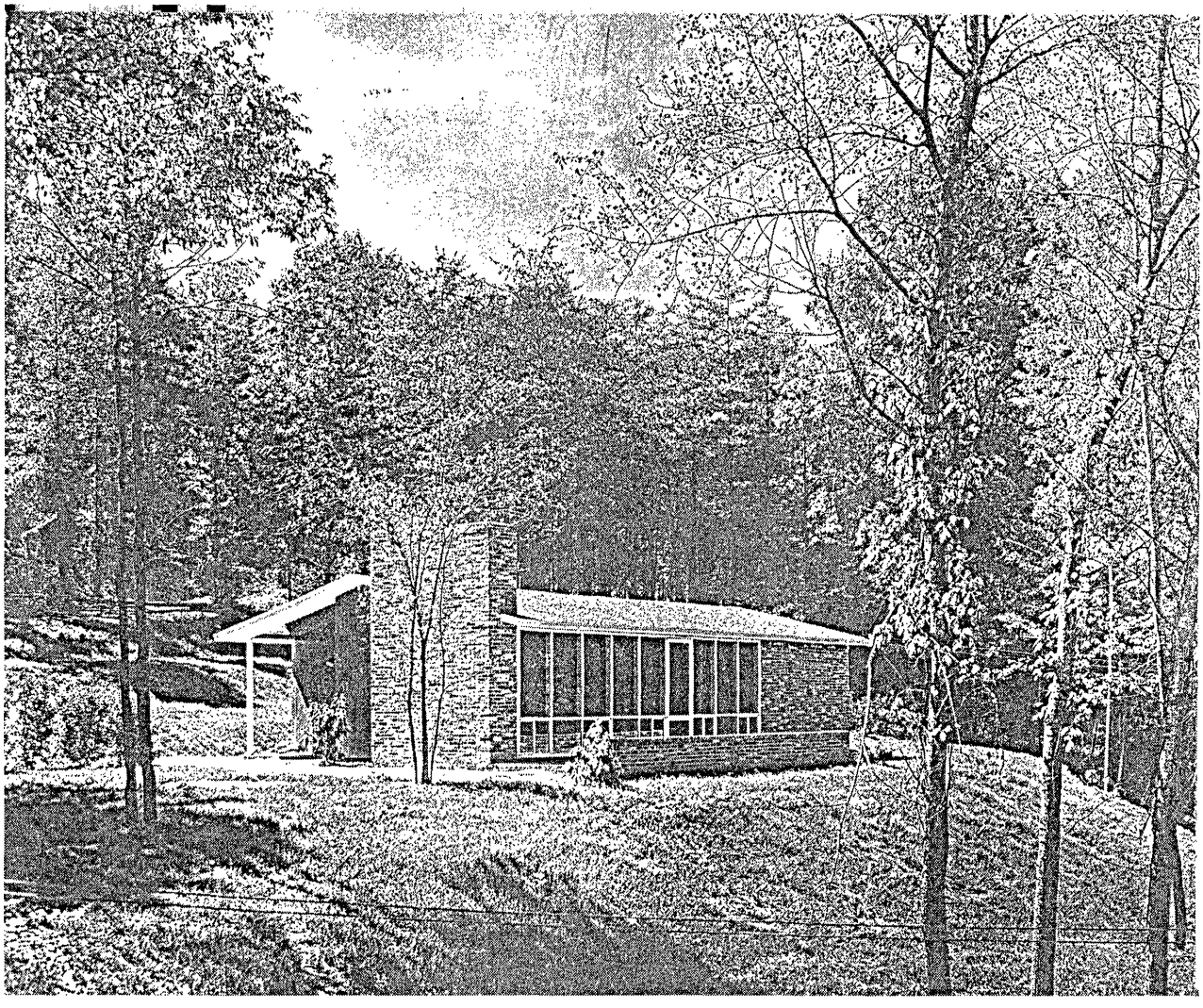


Figure 6
Unit 2 House, Hollin Hills
Source: *Architectural Forum*, December 1949

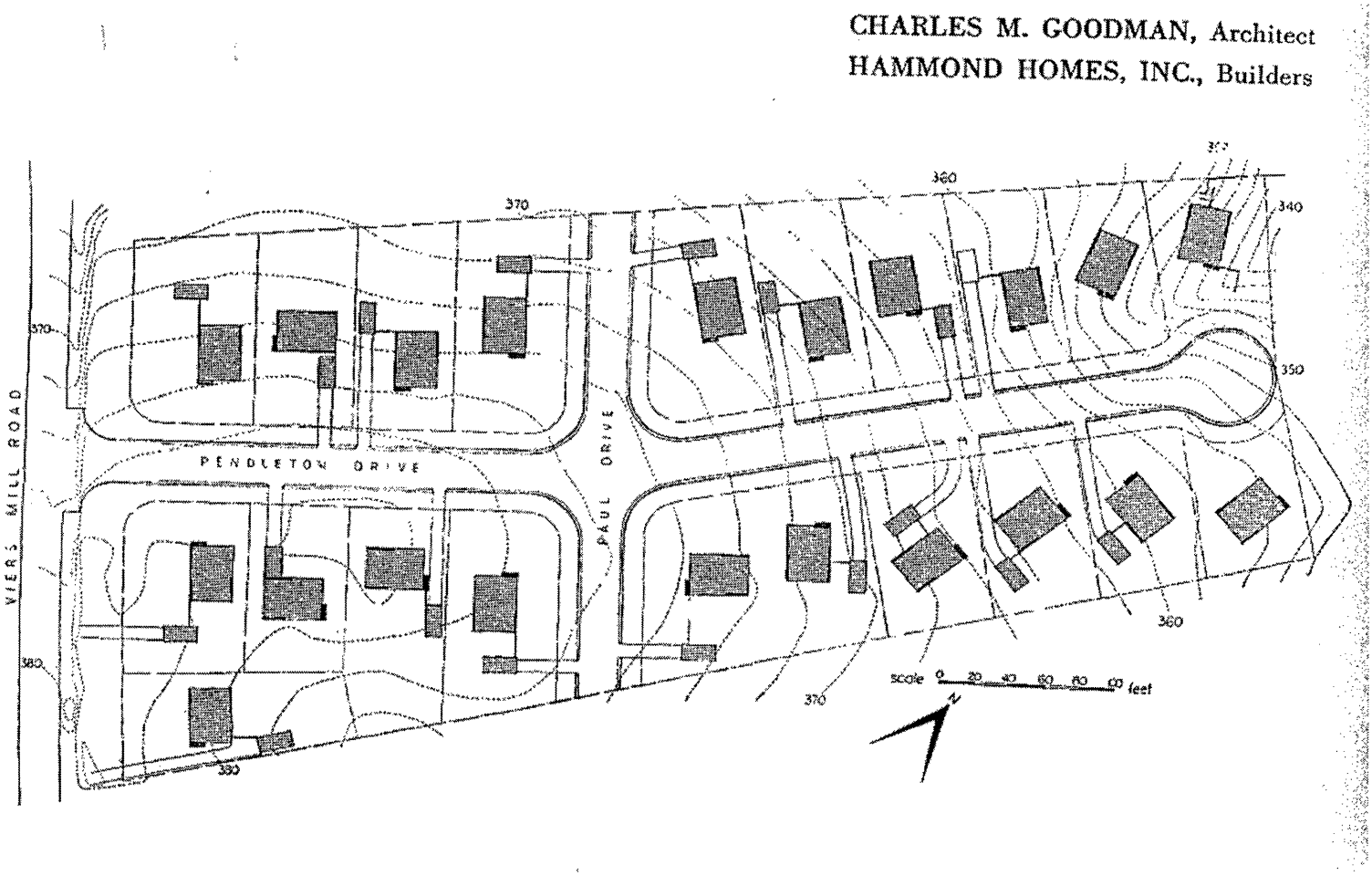
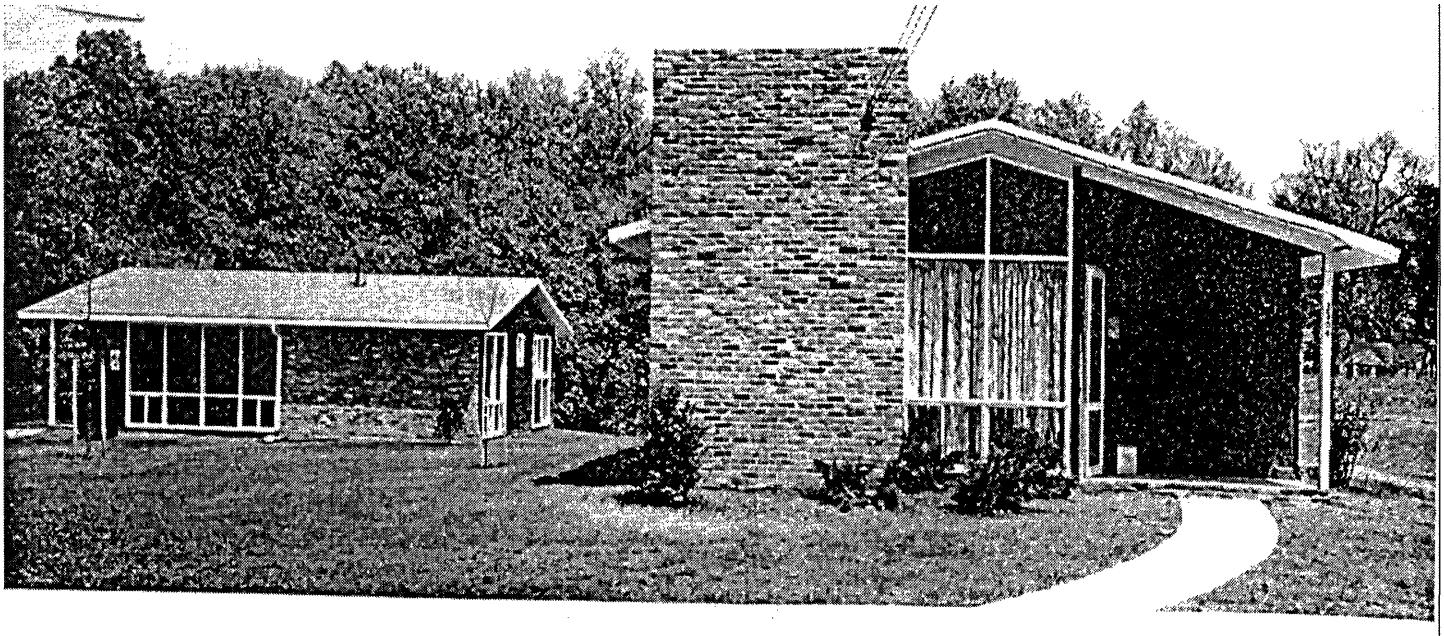


Figure 7
Hammond Hill Site Plan
Source: *Architectural Forum*, June 1950

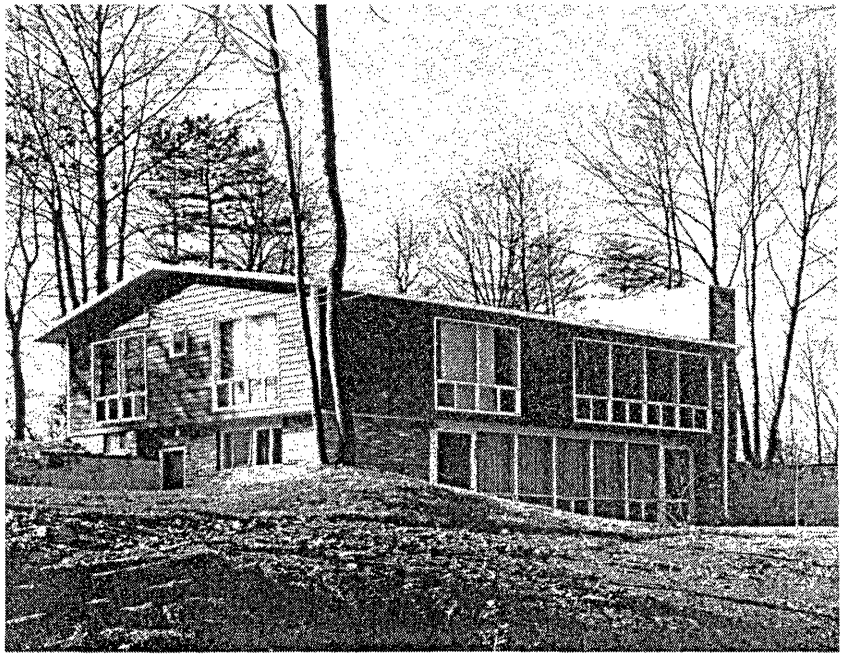


'RIM DESIGN and an imaginative site plan are the easy-to-sell products of architect-builder collaboration

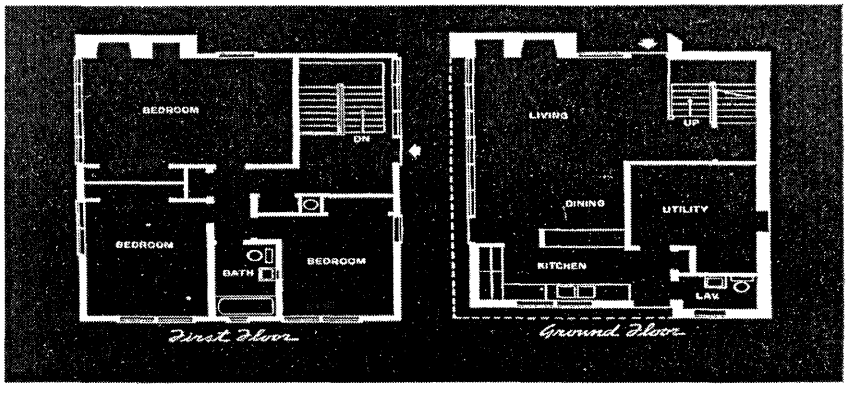
Despite the usual builder's agony over cost-
pping factors in design, we wryly admit that
1 most instances our architect's insistence on

LOCATION: Wheaton, Md.
CHARLES M. GOODMAN, Architect
HAMMOND HOMES, INC., Builders

Figure 8
Hammond Hill
Source: *Architectural Forum*, June 1950



Wheaton, Maryland



For the buyer who wanted a finished, two-level house with three bedrooms, the type house shown here was developed. Note that the plans are the exact reverse of the house in the photograph, illustrating that plans for all of the house types were "flopped" where site conditions or orientation required it. This house is so placed on a slope that it has exits at grade on both levels. Total floor area is 1620 square feet. The most costly of the houses in the group, it sold for $16,700, plus $1500 for land.

Figure 9
House and Plan for Hammond Wood
Source: *Progressive Architecture*, May 1952

SQUARISH PLAN WITH INSIDE BATH

saves space and costs, permits variable siting, of builder's $14,300 houses

LOCATION: Wheaton, Md.
CHARLES M. GOODMAN, Architect
HAMMOND HOMES, INC., Builders

Here is an advanced house planned by one of the country's best builder house architects, Charles Goodman.

Its combination of novel features includes a squarish (28′ x 37′) floor plan built around an inside bath, a skeleton frame with no interior bearing walls, floor-to-gable glass walls at both ends with almost no windows on the side, a 3′ x 6′ storage shed accessible only from the outside, a plank roof on big beams, an attached chimney, and diagonal siting of all the houses.

Some of these experiments paid off better than others. All are an interesting demonstration of what the most modern architects are trying to contribute to the builder's house.

Separately and in combination, they determine the highly contemporary appearance of the houses, but none of them was adopted merely for appearance sake. All of them were introduced for highly practical reasons.

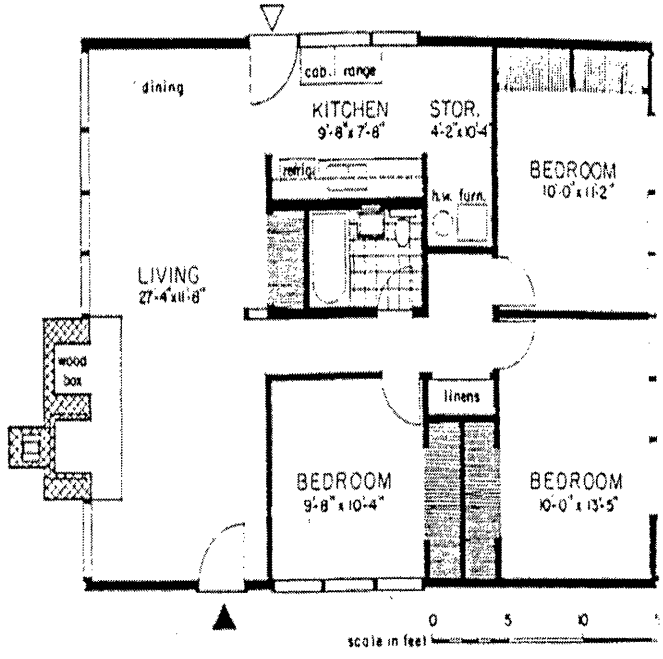


Figure 10
Plan for Wheatoncrest
Source: *Architectural Forum*, December 1951

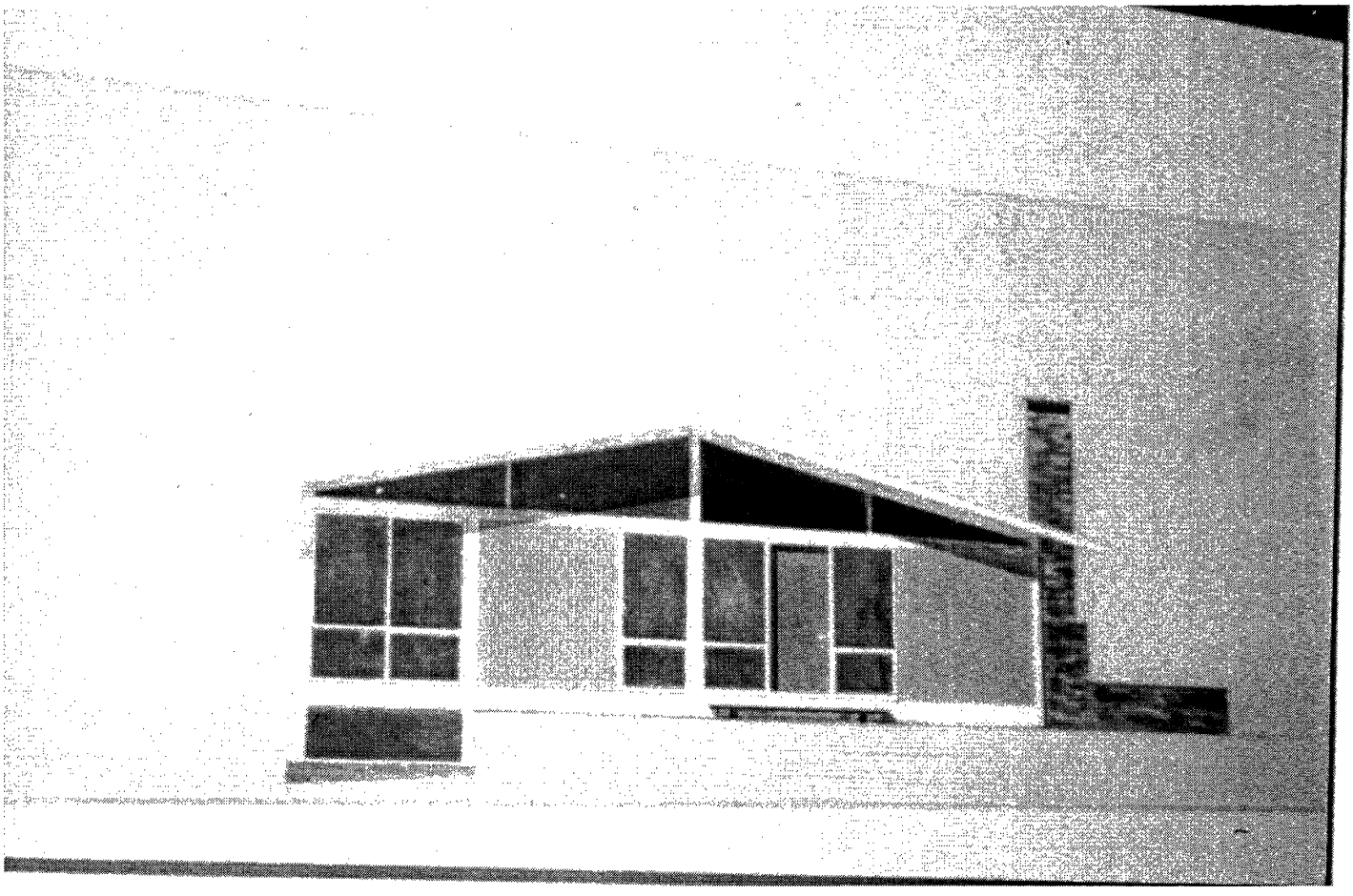


Figure 11
Hand-colored drawing by Charles M. Goodman of Rock Creek Woods House
Source: Herschel Blumberg

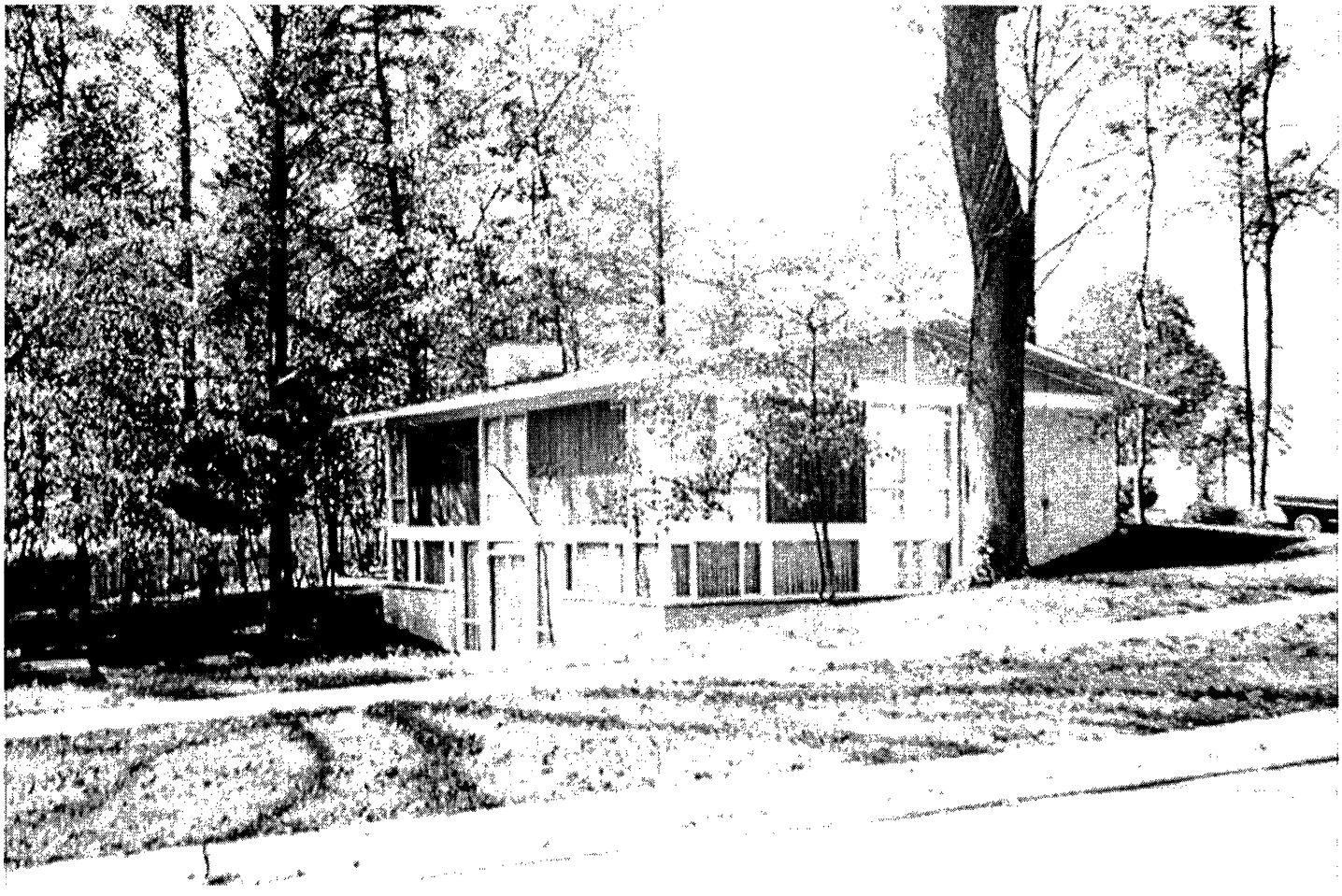


Figure 12
Rock Creek Woods in the early years
Source: Robert Lautman photograph for Herschel Blumberg

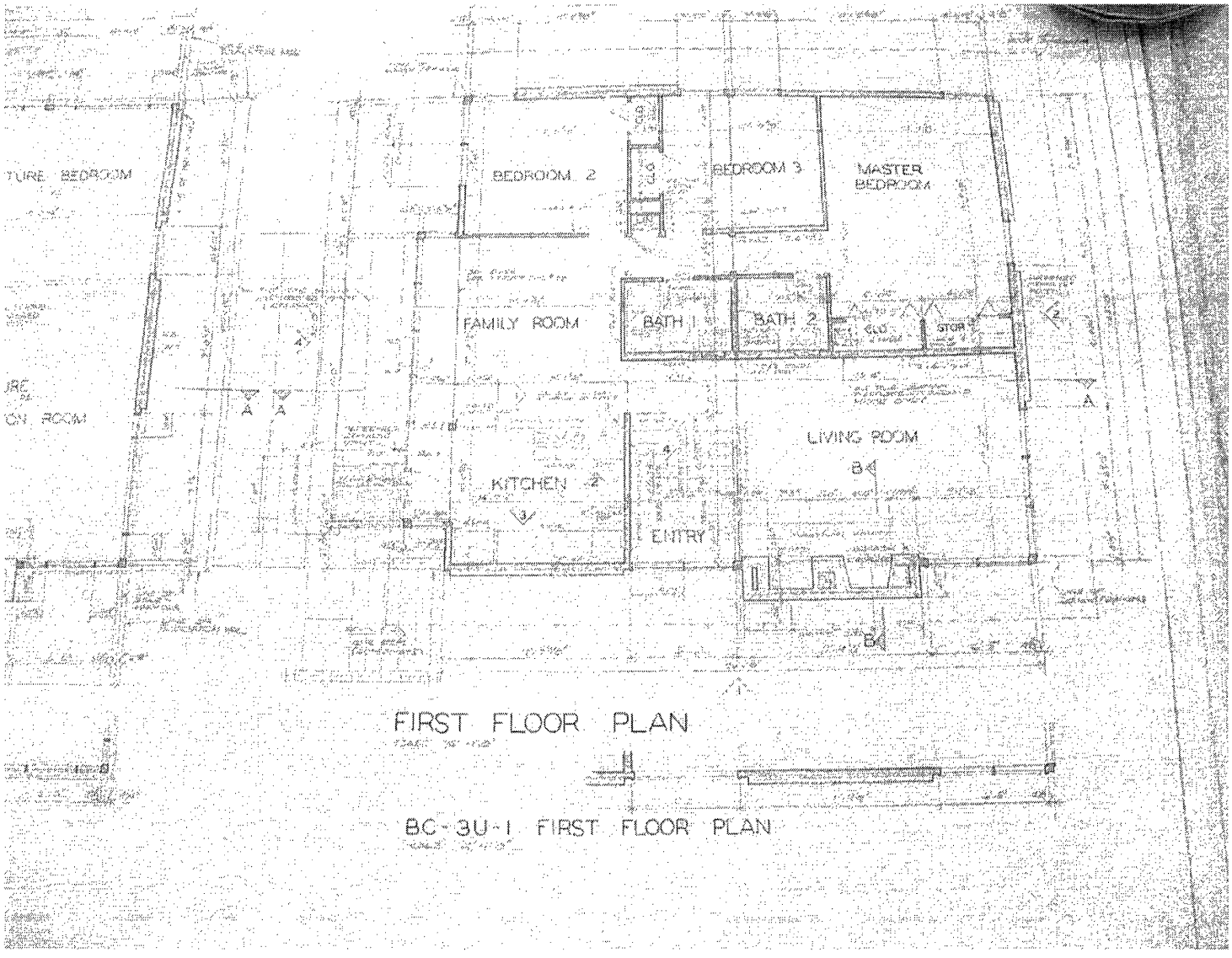


Figure 13
Rock Creek Woods floor plan, Unit BC-3U-1
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

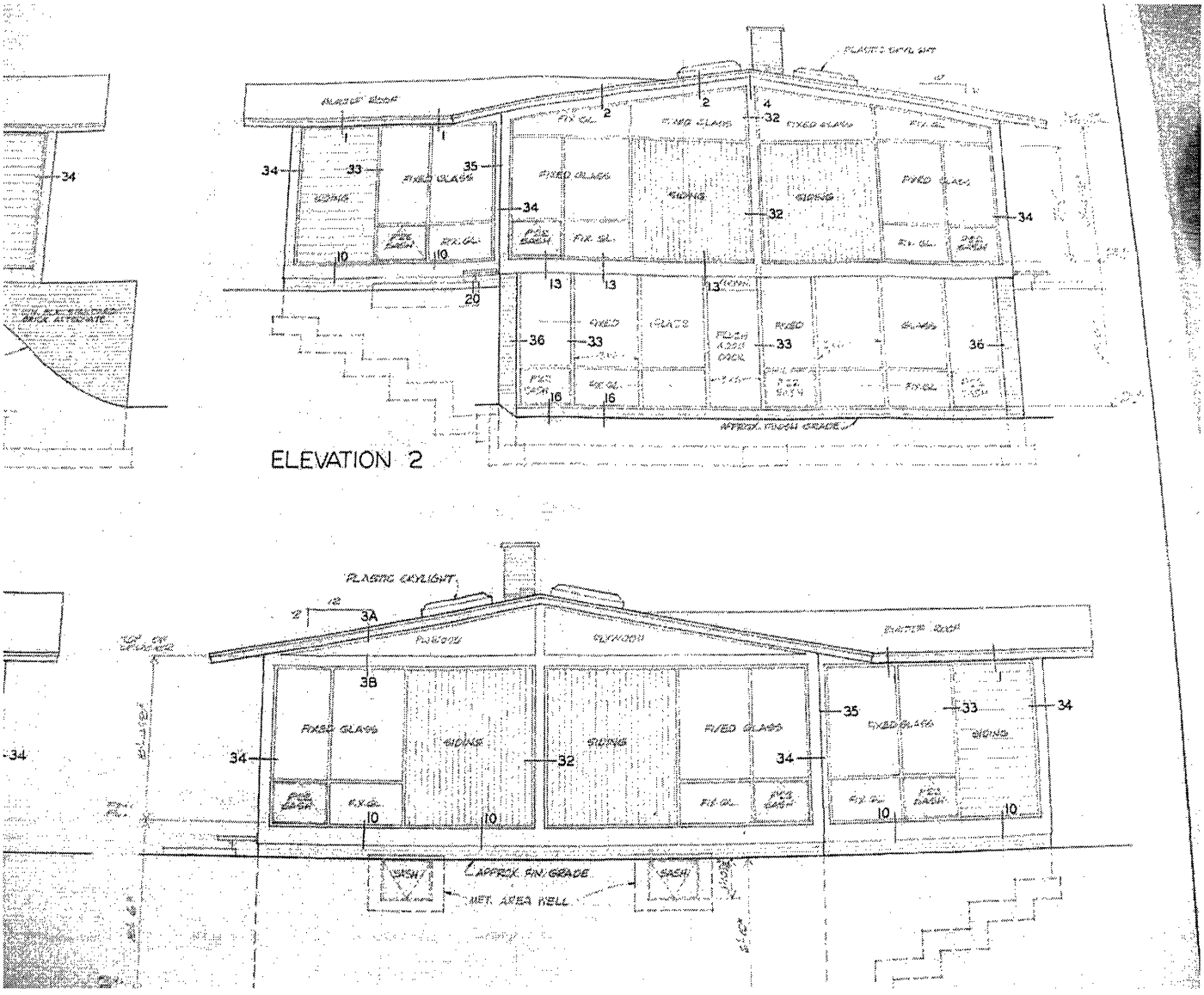


Figure 14
Crest Park Elevation
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

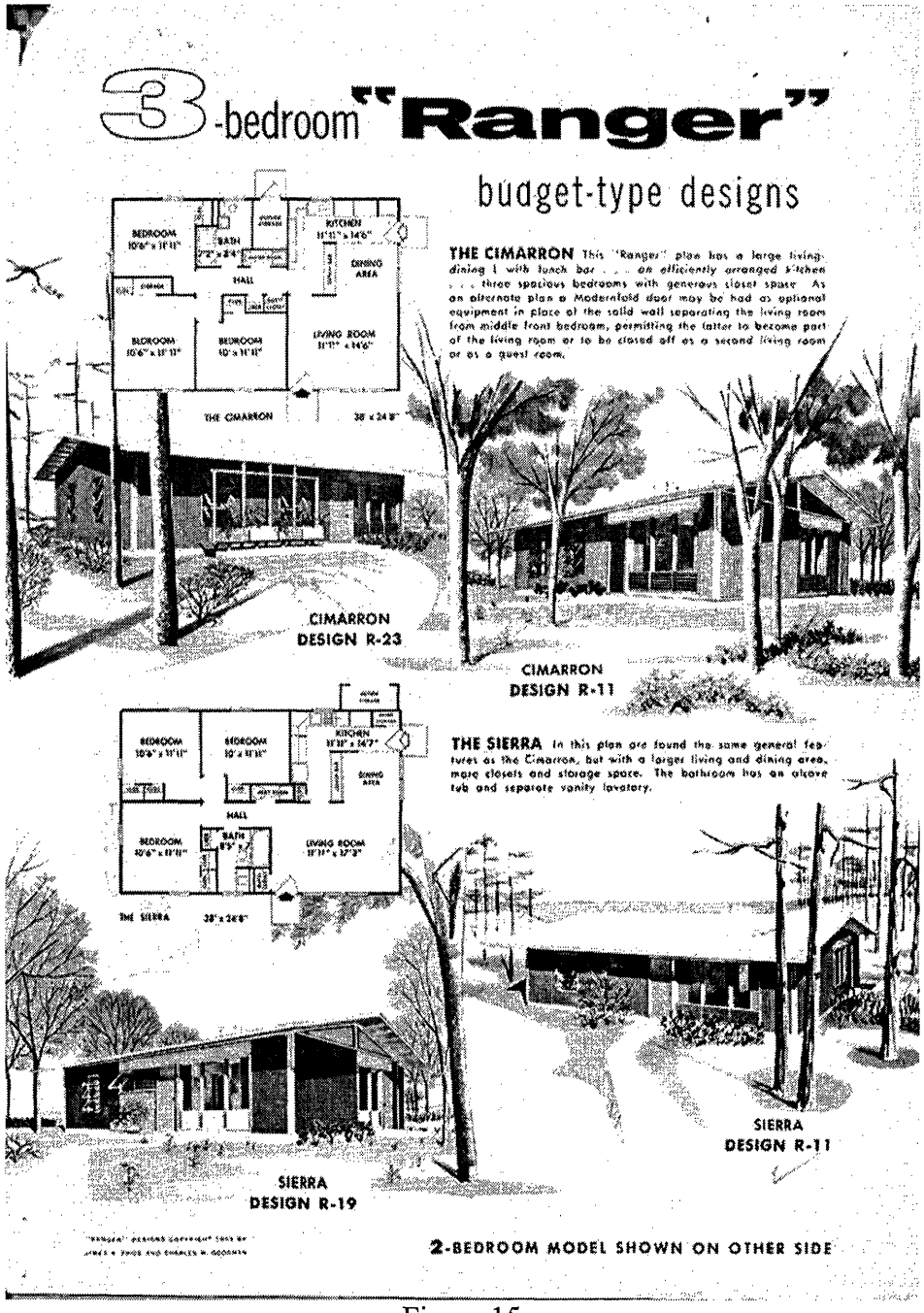

3-bedroom "Ranger"
budget-type designs
THE CIMARRON This "Ranger" plan has a large living-dining L with lunch bar . . . an efficiently arranged kitchen . . . three spacious bedrooms with generous closet space. As an alternate plan a Modernfold door may be had as optional equipment in place of the solid wall separating the living room from middle front bedroom, permitting the latter to become part of the living room or to be closed off as a second living room or as a guest room.
CIMARRON DESIGN R-23
CIMARRON DESIGN R-11
THE SIERRA In this plan are found the same general features as the Cimarron, but with a larger living and dining area, more closets and storage space. The bathroom has an alcove tub and separate vanity lavatory.
SIERRA DESIGN R-19
SIERRA DESIGN R-11
2-BEDROOM MODEL SHOWN ON OTHER SIDE

Figure 15
Brochure for Goodman's prefabricated "Ranger" series
Source: Eason Cross, FAIA

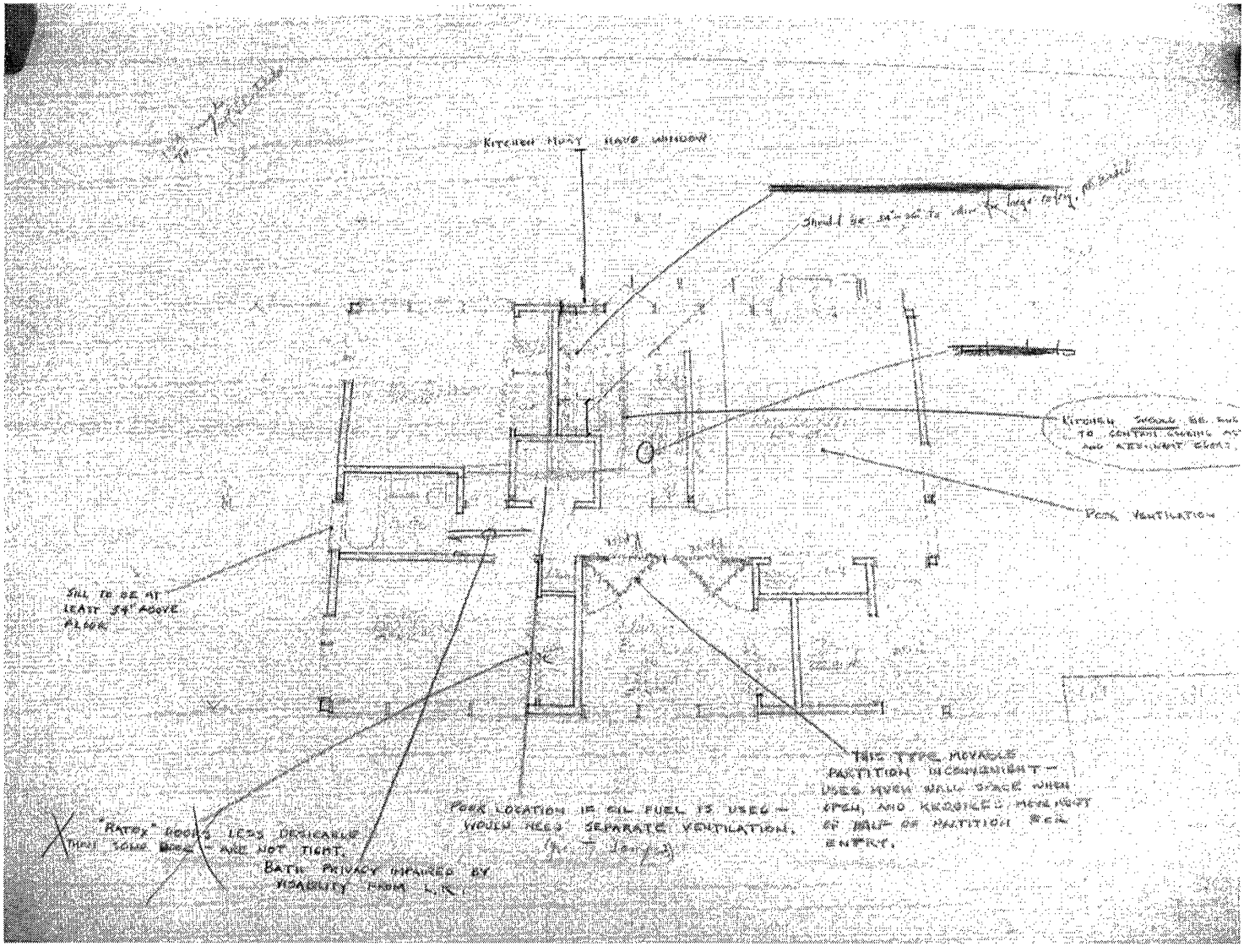

KITCHEN MUST HAVE WINDOW
KITCHEN SHOULD BE RUN TO CENTER HEATING AT AND KEEP HEAT CLOSE
PORCH VENTILATION
SILL TO BE AT LEAST 24" ABOVE FLOOR
THIS TYPE MOVABLE PARTITION INCONVENIENT - USES MUCH WALL SPACE WHEN OPEN, AND REQUIRES MOVEMENT OF HALF OF PARTITION FOR ENTRY.
PORCH LOCATION IF OIL FUEL IS USED - WOULD NEED SEPARATE VENTILATION.
"RATEX" DOORS LESS DESIRABLE THAN SOLID WOOD - ARE NOT TIGHT.
BATH PRIVACY IMPAIRED BY VISIBILITY FROM L.R.

Figure 16
Redlines by FHA of proposed rental house by Goodman
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

Figure 17
Levittown, New York
The Cape Cod House
Source: Elizabeth Jo Lampl, June 2002

Figure 18
Viers Mill Village, the FHA "Minimum House"
Source: *Montgomery County Sentinel*, January 11, 1947

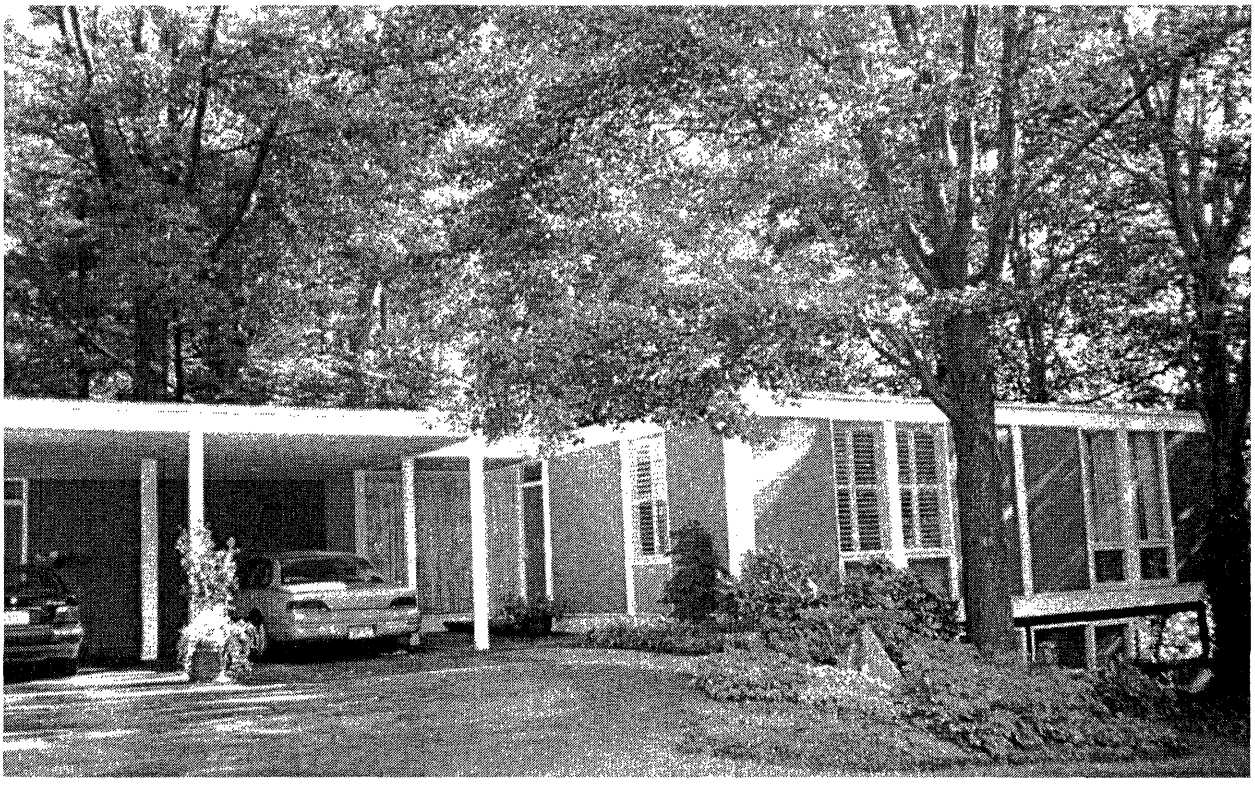


Figure 19
A flat-roofed, custom Goodman house in Chevy Chase
Source: Elizabeth Jo Lampl, July 2002

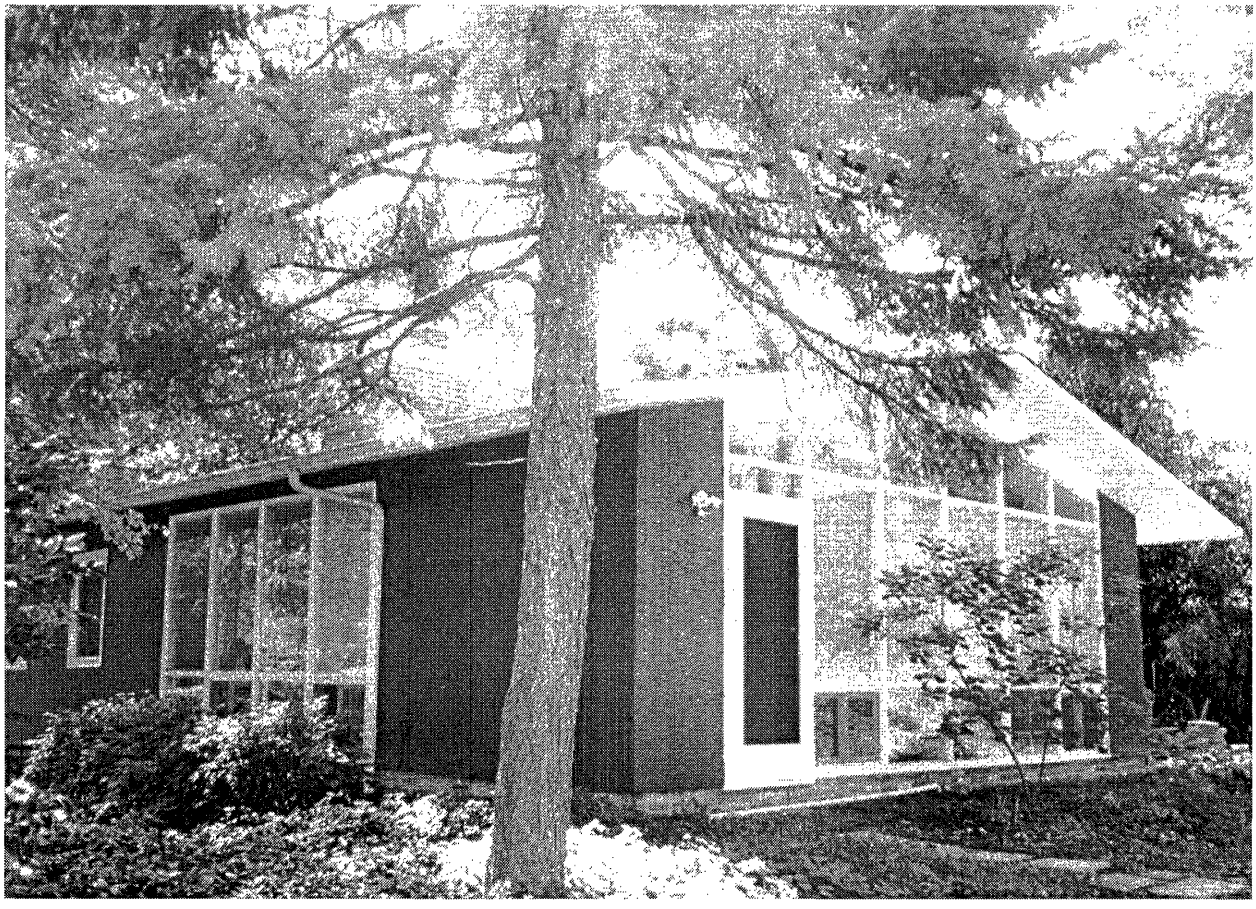
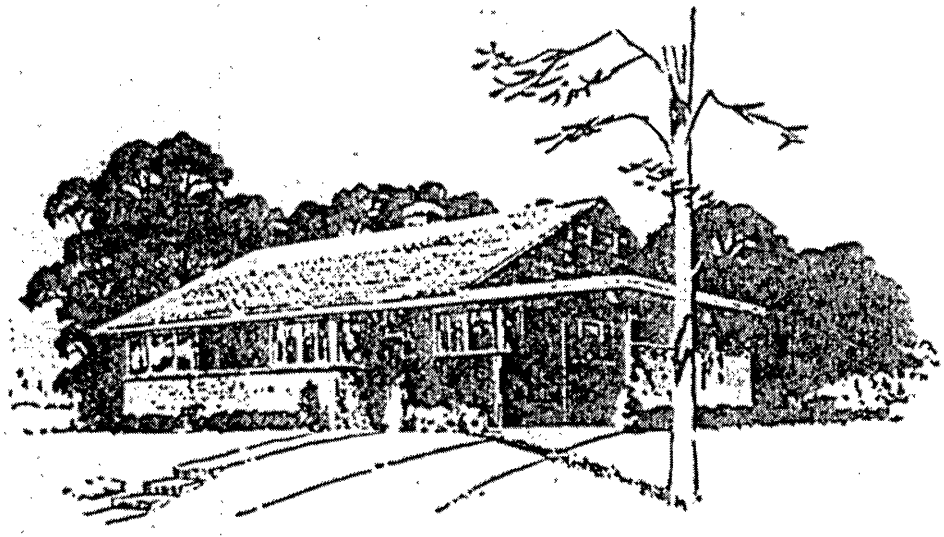


Figure 20
A merchant-builder house in Takoma Park
Source: Elizabeth Jo Lampl, August 2003



AMERICANA HOME

WITH A VIEW OF ROCK CREEK PARK

This super de luxe Chesapeake is located in Parkwood, one of Bethesda's finest neighborhoods. Situated on a 12,500 square foot lot adjacent to beautiful Rock Creek Park, here is a home with a built-in view. Voted "Best for Family Living" this spacious home features convenience and livability, with 3 bedrooms, 2 full baths, all GE electric kitchen with dishwasher, RADIANT heat, wood-burning fireplace and carport.

DOUBLE DECKER FEATURES—

- Terrace level
- Picture windows
- Workshop and storage space
- Radiant heated
- Roughed-in plumbing
- Wood-burning fireplace

This home can be easily and inexpensively converted to 4 bedrooms, 3 baths and recreation room.

Price, $23,350

$3,350 down to vets. Balance, 25 years —4½%. $5,000 down to non-vets.

DIRECTIONS: Out Wisconsin Ave. past Naval Hospital to Cedar Lane, right on Cedar Lane to Parkwood Dr., left to 5918; or out Connecticut Ave. extended to Saul Rd., left to subdivision.

Carl M. Freeman, Inc.

7800 Old Georgetown Road, Bethesda, Md. OL. 4-0642

Figure 21
A modest 'Contemporary' rambler
Source: *Evening Star*, January 9, 1954

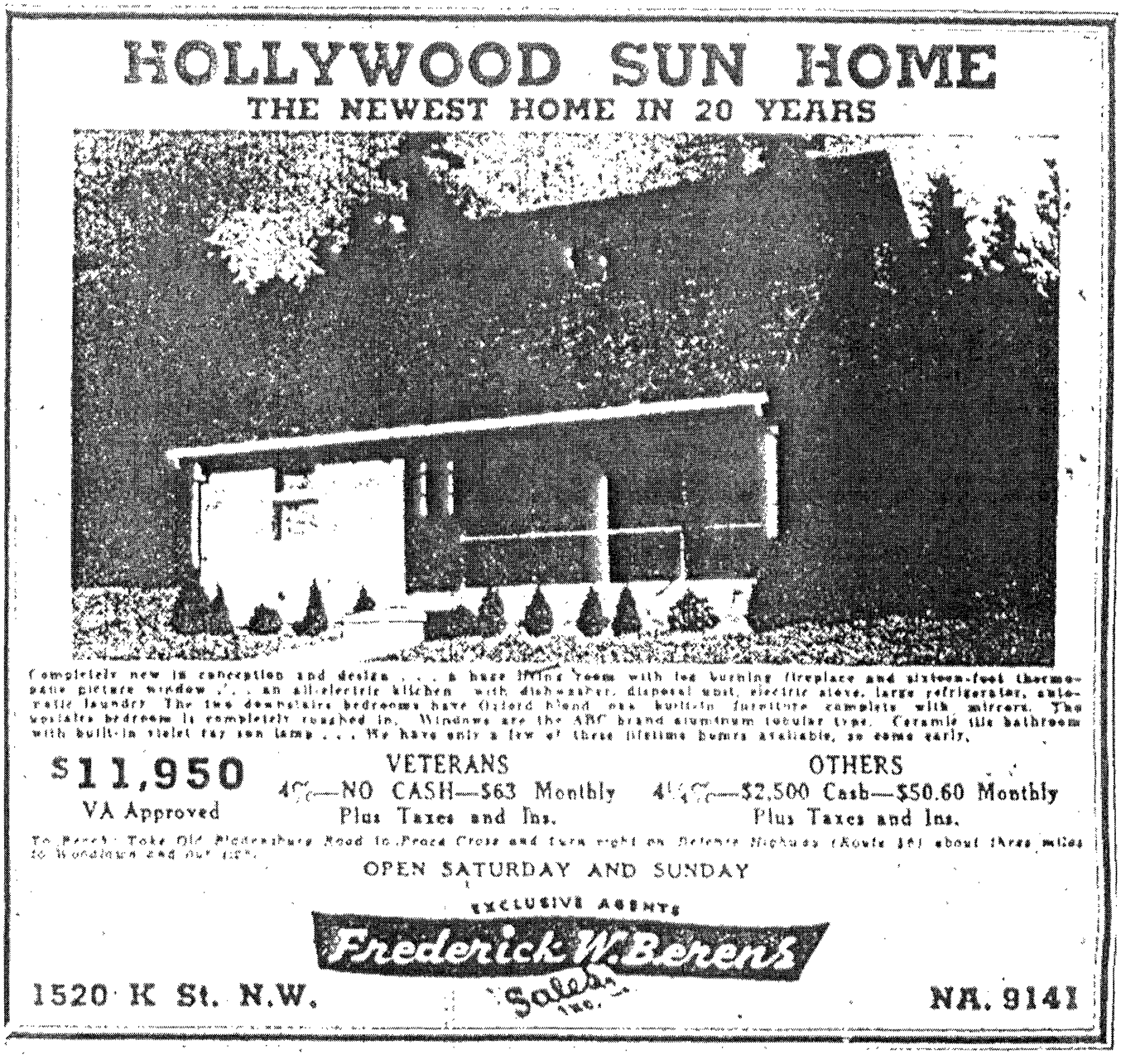

HOLLYWOOD SUN HOME
THE NEWEST HOME IN 20 YEARS
Completely new in conception and design . . . a huge living room with log burning fireplace and sixteen-foot thermopane picture window . . . an all-electric kitchen with dishwasher, disposal unit, electric stove, large refrigerator, automatic laundry. The two downstairs bedrooms have Oxford blend gas built-in furniture complete with mirrors. The upstairs bedroom is completely roughed in. Windows are the ABC brand aluminum tubular type. Ceramic tile bathroom with built-in violet ray sun lamp . . . We have only a few of these lifetime homes available, so come early.
$11,950
VA Approved
VETERANS
4%—NO CASH—$63 Monthly
Plus Taxes and Ins.
OTHERS
4¼%—$2,500 Cash—$50.60 Monthly
Plus Taxes and Ins.
To Reach: Take Old Bladensburg Road to Peace Cross and turn right on Defense Highway (Route 50) about three miles to Woodlawn and our site.
OPEN SATURDAY AND SUNDAY
EXCLUSIVE AGENTS
Frederick W. Berens
Sales Inc.
1520 K St. N.W.
NA. 9141

Figure 22
The "Hollywood Sun Home," a link to California
Source: *The Evening Star,* July 1, 1950

Figure 23
"A Split-Level Rambler" that feels traditional
Source: *The Evening Star,* June 16, 1956

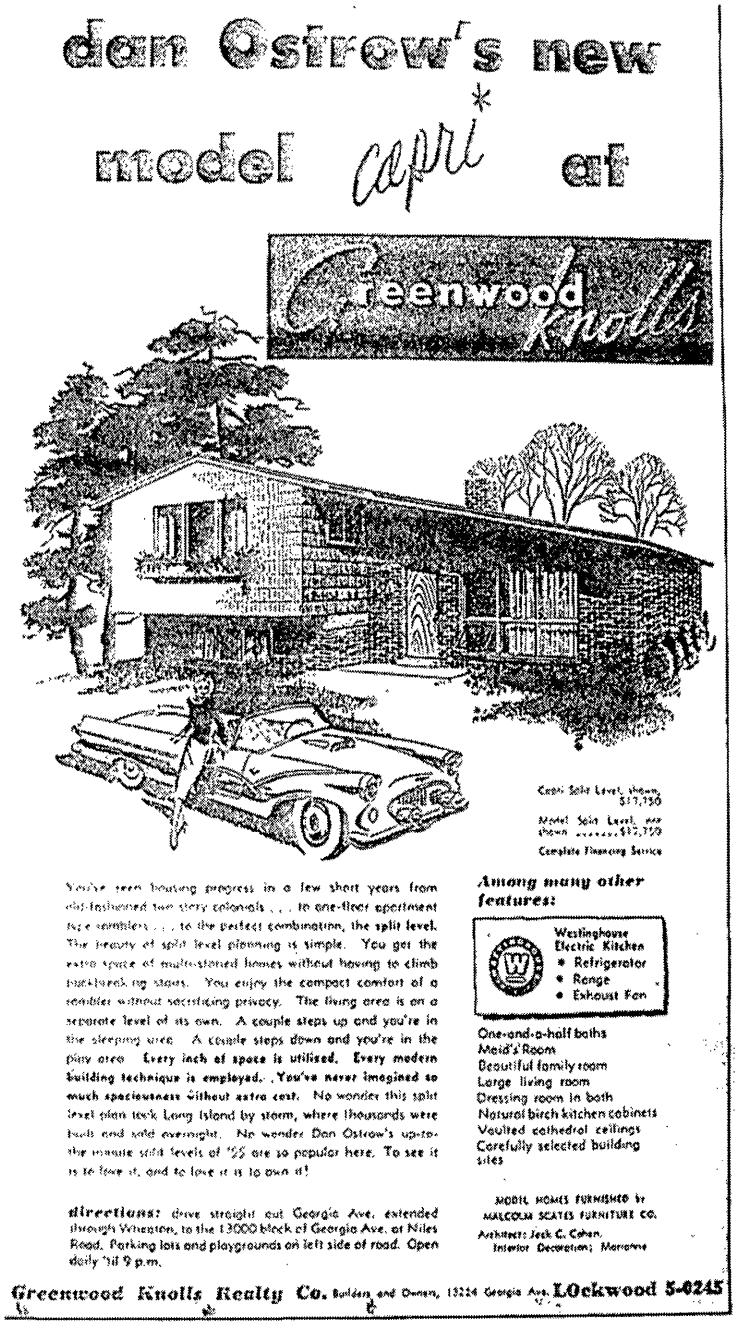

dan Ostrow's new
model capri* at
Greenwood Knolls
Among many other features:
Westinghouse Electric Kitchen
• Refrigerator
• Range
• Exhaust Fan
One-and-a-half baths
Maid's Room
Beautiful family room
Large living room
Dressing room in bath
Natural birch kitchen cabinets
Vaulted cathedral ceilings
Carefully selected building sites
directions: drive straight out Georgia Ave. extended through Wheaton, to the 13000 block of Georgia Ave. at Niles Road. Parking lots and playgrounds on left side of road. Open daily 'til 9 p.m.
MODEL HOMES FURNISHED by MALCOLM SCATES FURNITURE CO.
Architect: Jack C. Cohen.
Interior Decoration: Marianne
Greenwood Knolls Realty Co. Builders and Owners, 13224 Georgia Ave. LOckwood 5-0245

Figure 24
A 'Contemporary' split level with a modern roofline
Source: *The Evening Star*, November 13, 1954

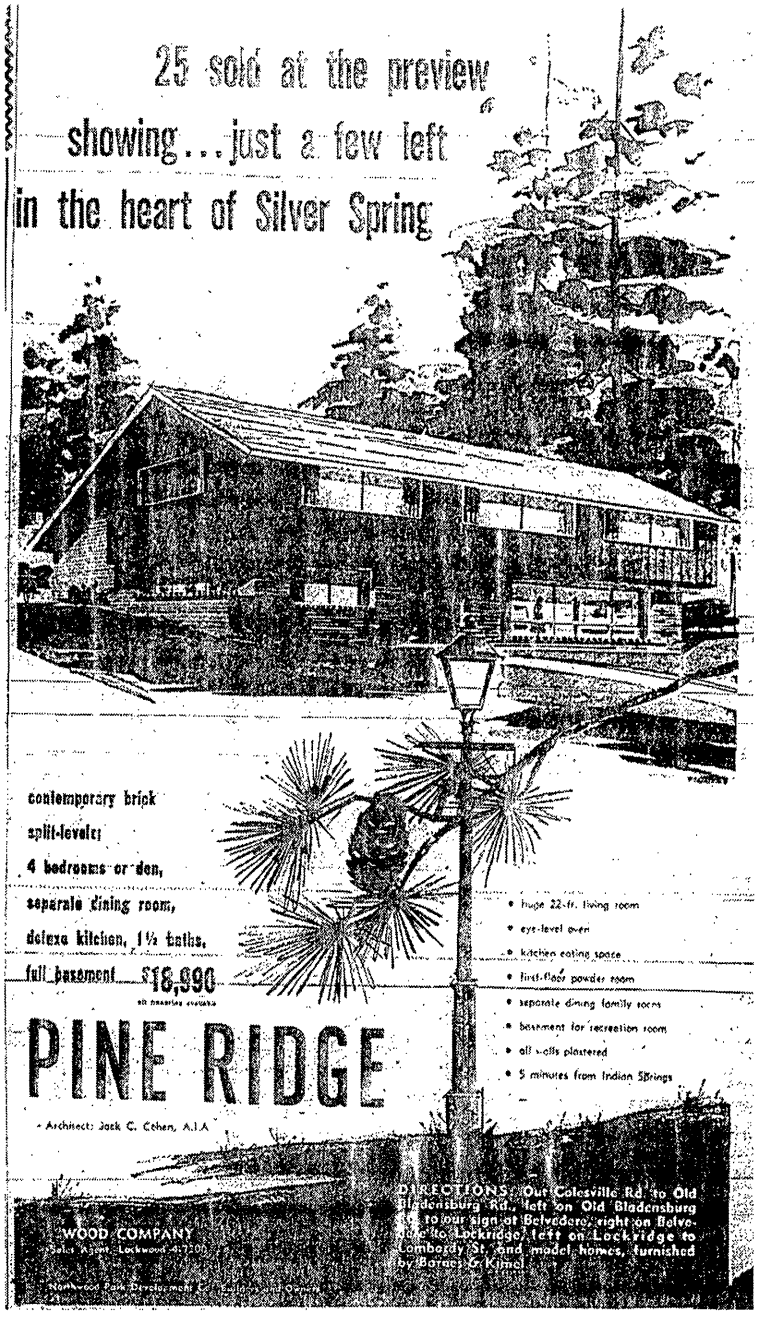

25 sold at the preview
showing...just a few left
in the heart of Silver Spring
contemporary brick
split-level;
4 bedrooms or den,
separate dining room,
deluxe kitchen, 1½ baths,
full basement $16,990
PINE RIDGE
• Architect: Jack C. Cohen, A.I.A
• huge 22-ft. living room
• eye-level oven
• kitchen eating space
• first-floor powder room
• separate dining family room
• basement for recreation room
• all walls plastered
• 5 minutes from Indian Springs
DIRECTIONS: Out Colesville Rd. to Old Bladensburg Rd., left on Old Bladensburg to our sign at Belvedere; right on Belvedere to Lockridge; left on Lockridge to Lomberdy St. and model homes, furnished by Barney G. Kimel
WOOD COMPANY

Figure 25
A 'Contemporary' house with more conventional fenestration
Source: *Evening Star,* June 23, 1956

NOTES

[1] See Christopher Martin, "Tract-House Modern: A Study of Housing Design and Consumption in the Washington Suburbs, 1946-1960" (Ph.D. diss., George Washington University, 2000). Martin comments that Goodman and the firm of Berla & Abel "are generally credit for introducing avant-garde modernism to the Washington area. (See page 114.) Berla & Abel worked more on multi-unit dwellings, whereas Goodman worked on single-family dwellings. Goodman belonged to a group of practitioners with offices in the District of Columbia, but who worked in the metropolitan Washington region. These architects have been labeled by academicians at the University of Maryland as the "Young Turks" for their revolutionary break from the architecture of the past. Together, this group helped define the regional character of Washington's Contemporary residential architecture. Along with Goodman, these practitioners included: Robert Deigert and David Yerkes, Arthur Keyes, Nicholas Satterlee, Francis Donald Lethbridge, and Chlothiel Woodard Smith. Many of these "Young Turks" worked on the 1950s and 1960s on the redevelopment of the southwest section of Washington, D.C. under the urban renewal plan, where their work was larger-scaled, and more inclined to harder lines than had been their earlier housing. See Context Essay: "The Modern Movement in Maryland," written by Dr. Isabelle Gournay and Dr. Mary Corbin Sies, University of Maryland, for the Maryland Historical Trust under a 2002 grant. Per Goodman's daughter Lynn, Goodman was friendliest with Chlothiel Woodard Smith, with whom he worked on the redevelopment of southwest Washington. During that period of his career, he also had a working relationship with I.M. Pei. Of the masters in modern architecture, Goodman was a close friend of Eero Saarinen.

[2] Katherine Morrow Ford and Thomas H. Creighton, *The American House Today* (New York: Reinhold Publishing Corporation, 1951), 2.

[3] The word "elegant" comes in a reference to Goodman from Arthur Keyes, a fellow colleague, during an interview he gave to Dr. Isabelle Gournay, Ph.D., University of Maryland, School of Architecture. Eason Cross, FAIA, Goodman's former associate also used the word to describe Goodman in a typescript eulogy written upon Goodman's death in 1992.

[4] Eason Cross, FAIA, in telephone interview with Elizabeth Jo Lampl, 2/16/04.

[5] Contemporary Residential Design Symposium held at the University of Maryland on February 8, 2003 sponsored by the Montgomery County Historic Preservation Section. Architects interviewed were Jack Cohen and Harold Esten. Paul Burman, builder of Hammond Hill, Hammond Wood, and Wheatoncrest, also offered the same views.

[6] Lesley Jackson, *'Contemporary': Architecture and Interiors of the 1950s* (London, Phaidon, 1994), 9.

[7] *Ibid.*

[8] Many of the books in Goodman's private library have been donated by his second wife, Dorothy Goodman, to Catholic University's architecture library.

[9] Eason Cross, FAIA, interview by Elizabeth Jo Lampl, 19 March 2003.

[10] Goodman's daughter, Lynn L. Goodman, telephone conversation with Elizabeth Jo Lampl 28 April 2003.

[11] Some biographical information comes from Goodman's daughter, Lynn Goodman, telephone conversation.

[12] Eason Cross, interview.

[13] These courses along with the amount of credit given are listed as "Entrance Units" that Goodman received from Crane Technical High School on Goodman's Armour Institute of Technology transcript.

[14] Encyclopedia of Architecture: Design, Engineering & Construction, V. 2, edited by Joseph A. Wilkes (New York: John Wiley & Sons, Inc., 1988) 606-607.

[15] "House, Alexandria, Virginia," *Progressive Architecture* (October 1948): 57-61.

[16] Address listed on his Armour Institute of Technology transcript.

[17] "House, Alexandria, Virginia," *Progressive Architecture* (October 1948): 57-61.

[18] The Armour Alumni Directory of 1939 states that Goodman received his B.S. in architecture from Armour in 1931.

[19] The School of the Art Institute of Chicago does not have a record of Goodman (or Goldman, see note 20) attending the school. This gap is most likely because of Goodman's probable degree as a non-degree-seeking student. Goodman probably elected to take random courses there, possibly in the evenings, as did his first wife, Charlotte Dodge.

[20] Charlotte Kathleen Dodge's unofficial transcript from the School of the Art Institute of Chicago shows that in the Fall of 1924-25, she was a student at the Lower School who took classes in Life, Design, Still Life, Lettering, Perspective, Art history, and Research. The transcript also contains a brief paragraph stating that she attended evening classes in the Fall and Winter of 1931-32 and between November 1932 through February 1933 while she was employed at the school.

[21] Goodman's transcript from Armour records that he changed his surname from Goldman to Goodman in 1934. His daughter, Lynn Goodman, confirmed that he changed his name; it was the year he married her mother.

[22] Goodman also undoubtedly knew of architects speaking on modern topics in Chicago. Richard Neutra gave two such talks in November 1941 at the Illinois Institute of Technology (IIT) and the Art Institute of Chicago. The *IIT Technology News* reported that Neutra first spoke to a group of architects at IIT on the connection between architectural engineering and semantics. He then delivered an address to the architects at the Art Institute on regionalism in architecture, saying that true regionalism existed only in isolated communities devoid of technology or transportation. Neutra decried the use of the revival of traditional styles as an attempt at phony regionalism, showing a slide of an auto plant designed to look like a Spanish Mission to illustrate his point. See "Richard Neutra, Noted Californian, Talks on Architecture, Semantics," *The IIT Technology News* 28 (November 14, 1941). Available under "Newspaper project" link at website www.gl.iit.edu/spcollection.

[23] "Reed Broadcast on Architecture," *The Armour News*, Illinois Institute of Technology, Paul Gavin Library, Special Collections. Available under "Newspaper project" link at website www.gl.iit.edu/spcollection.

[24] "Behind the Blueprints," *Architectural Forum* (December 1949): 54.

[25] Charles M. Goodman, interview by Elizabeth Jo Lampl, then Senior Associate for Robinson & Associates, consultant to the Metropolitan Washington Airports Authority, 18 November 18, 1991. Interview was conducted as part of the Section 106 documentation on the National Register-eligible Main Terminal at Washington National Airport.

[26] Typescript eulogy by Eason Cross titled "Charles Morton Goodman, 1907-1992, written at the time of Goodman's death and loaned to Elizabeth Jo Lampl by Eason Cross.

[27] According to Goodman in his National Airport Interview of 1991, government architects did most of the designing while Cheney remarked upon the designs.

[28] Charles Goodman, interview.

[29] The Goodman National Airport drawings are housed at the National Archives (either with the Civil Aeronautics Administration or the Public Buildings Administration Branch, Treasury Department records) and also with the Engineering Department of the Metropolitan Washington Airports Authority.

[30] Charles Goodman, interview.

[31] *Ibid.*

[32] *Ibid.*

[33] Typescript eulogy by Eason Cross.

[34] The clients typically paid him a fee of 12 percent of the total cost of the house.

[35] "Ten Years of Hollin Hills," reprinted in 1989 for the 40th anniversary of Hollin Hills' origin. See section "We Talk to Architect."

[36] Goodman started the Powell House in 1940 and was still completing plans for it in 1942. According to Drs. Isabel Gournay and Mary Corbin Sies at the University of Maryland, the architect Albert Kastner completed a house for Walter Teichmann in Kenwood in Montgomery County in 1940-41 that was "modern."

[37] "Houses: Built into a hillside, country house displays a flexible approach to planning and boldness in rich contrasts of materials," *The Architectural Forum* (June 1947).

[38] "House, Alexandria, Virginia," *Progressive Architecture* (October 1948): 57-61. In the case of the master bedroom, a four-part central casement section opened the entire window out into the wooded yard, with no balcony or deck. (This was a major concern, story has it, for the Sevareid parents who had young children at home).
[39] According to Paul Burman, Agronsky asked Goodman to add balconies to the raised windows because of concern for his children. Goodman, a purist, did not design the balconies. There are several stories by custom house clients to the effect that Goodman was inflexible when they suggested design changes that he believed compromised his artistic vision. He was known more for dictating his designs to his clients, rather than collecting information from them in order to personalize a house.
[40]Typescript eulogy by Eason Cross titled "Charles Morton Goodman, 1907-1992, written at the time of Goodman's death and loaned to Elizabeth Jo Lampl by Eason Cross.
[41] A third party developed the middle lot recently with a house designed by the architect Mark McInturff.
[42] "Glass Walls Can Give House 4th Dimension, Architect Says," *The Evening Star*, 2 August, 1952.
[43] The second owners, the Karases, made modifications to the house. Its carport has been made into a garage. The entry was modified, original steel casement windows were replaced with vinyl windows for operability and energy efficiency, and the rotted tongue-and-groove siding was replaced in kind.
[44]Goodman saw less need for eaves at the Schlosser House to keep water away from the house since the roof contained interior drains. He left them out of the design as a result. The lack of Goodman's typically broad eaves ended up in a house with exposed wooden surfaces (window framing) that has been more prone to rot than in other Goodman houses.
[45]One Goodman house owner said that two other Goodman house possibilities include: 8701 Burning Tree Road and 7115 Longwood Drive in Bethesda, although this has not been confirmed. Another said that there was a Goodman house in Glen Echo Heights.
[46] Initially, Goodman lived in the Old Town section of Alexandria at 220 N. Royal Street before moving to 205 Wilkes Street, where his daughter was born in 1943.
[47] Lynn Goodman, telephone conversation.
[48] According to the *Encyclopedia of Architecture: Design, Engineering & Construction*, Vol. 2, (ed., Joseph A. Wilkes) "[In 1953], Goodman's long-time interest in residential prefabrication had earlier resulted in designs for factory-produced, three-dimensional living modules that incorporated 8 x 20 feet modular structural shells based on airplane construction, as well as designs for a prototypical precast concrete residence in 1949."
[49] Charles Goodman, interview. It was not clear from the interview whether Mr. Goodman meant that he was the first architect to use Knoll furniture in the world or in a commercial building. He recalled that Knoll was a very small operation without even a factory when he ordered its furniture for the VIP Terminal. He had seen one or two of the company's pieces and insisted that they be used for his project. He worked closely with Florence (known as "Shu") Knoll on the project, visiting the chemical houses in New York and selecting ashtrays and mill goods for the chairs.
[50] "Air Transport Command Airport, Washington," *The Architectural Review* 150, No. 601 (January 1947): 9-10.
[51] The awards were given biennally. In 1953, Goodman chaired the awards committee, but in 1955, he recused himself in order to submit his own design for the WMAL station at American University. He received an award on the station's design from the Board of Trade's Architectural Awards Committee, which was comprised of Hugh Stubbins, Jr., Max Abramovitz and Eero Saarinen. Goodman received numerous awards from the Washington Board of Trade from 1944 through 1969. See Ronald W. Marshall and Barbara A. Boyd, "Charles M. Goodman: Mid-Century Architect," *Modernism Magazine* 1, No. 3 (Winter 1998): 35-41.
[52] "Designed with a Built-in Park," Atlantic Gardens, Washington, D.C.," *Architectural Record* 103 (February 1948): 114-115.
[53] Voight's office was located at 2480 16th Street, N.W. in Washington, D.C.
[54] "Langley Park project: Montgomery County, Md." *Architectural Record* 103 (February 1948): 122-123.

[55] Information from Phyllis Homes, who owns a Goodman custom house. She said she hired her builder because Goodman recommended him from their collaboration on the Kenwood Park School.
[56] Typescript eulogy by Eason Cross titled "Charles Morton Goodman, 1907-1992, written at the time of Goodman's death and loaned to Elizabeth Jo Lampl by Eason Cross.
[57] "Men Behind the Blueprints in this month's Forum," *Architectural Forum: The Magazine of Building* (April 1955): 113.
[58] Davenport also was involved in labor relations as the Chief Shop Steward for the union of federal employees at USDA.
[59] The AVC was described by Robert Marshall, Patricia's husband, in a newsletter story as a "fairly idealistic, vaguely left-leaning alternative to established veterans groups like the Legion and VFW." See "The Prehistory of Hollin Hills: A Footnote," by Robert Marshall, 1989 in *Hollin Hills Bulletin*, 20th Anniversary Issue, November 1989, p. 5.
[60] Letter from Patricia Marshall to the Hollin Hills Architectural Review Committee, circa 1991. In the possession of Patricia Marshall, resident of Hollin Hills.
[61] Francis T. and Mary T. Ventre, "Goodman Houses, Goodman's People," unpublished social history paper undertaken by Goodman house owners who lived in Rock Creek Woods (n.d.). The Ventres interviewed David Condon.
[62] "Architecture of Charles M. Goodman Associates," brochure published by Judd & Detweiler, Inc., n.d., p. 10.
[63] John Peter, *Aluminum in Modern Architecture* (Louisville: Reynolds Aluminum Company, 1956) 1 No. 219 and repeated in John Peter, *The Oral History of Modern Architecture: Interviews with the Greatest Architects of the Twentieth Century* (N.Y.: Harry N. Abrams, Inc., 1994), 244-245.
[64] Patricia Marshall, interview by Elizabeth Jo Lampl, December 2002.
[65] "Builder's Project Combines Intelligent Land Planning, Handsome House Design, A Unique Merchandising Plan." *Architectural Forum* (December 1949), 80-83.
[66] Davenport's two unit types at Hollin Hills include the "Decca," and the "Atrium" houses.
[67] In May 1951 *The Architectural Forum* profiled a duplex development for 42 families that Goodman had designed for Nathan Shapiro in Arlington. The magazine praised Goodman's skillful combination of aesthetics and low-cost design, specifically noting his methods for increasing a sense of spaciousness (tall windows, ceilings that mimicked rooflines) and employing inexpensive materials (fabric on cement asbestos board for walls, secondhand brick). The magazine also bemoaned the conservative stance of the Federal Housing Administration (FHA) and Arlington County building inspectors, blaming them for changes Goodman was forced to make to accommodate them. These changes included the removal of his angled house site plan and its substitution with a conventional front-facing site plan, and the moving of the heating unit from under the stairwell into the kitchen, which resulted in a reduction of kitchen counter space.
[68] This unit probably would have been Unit 2BR4FB or Unit 3BR2L, although the survey work for this project did not include an interior tour of the house.
[69] Mr. Burman tried to use Goodman's designs on a subdivision he was developing on Grosvenor Lane east of Old Georgetown Road in Bethesda. There were 84 fifty-foot lots in the subdivision. Goodman developed a house for the subdivision with an open plan that included a combination living/dining room. Burman believed the house was to have the first family room ever designed in the area in 1952. The Federal Housing Administration (FHA) suggested putting a folding partition between the two spaces and Goodman refused. Since Burman needed FHA backing on this particular project (as opposed to having the option of seeking VA backing), he had to employ a different architect and adopt a traditional house type. As a result, only one Goodman house was built on Grosvenor Lane. Much of the area was separately developed by architect/builder Alvin L. Aubinoe. Aubinoe developed at least 24 dwellings along Farnham and Cheshire drives east of Old Georgetown Road.

[70] Goodman also designed a Unit House No. 1 for developers Banks and Lee for the Pinecrest subdivision of Montgomery County in May 1950, but these houses were not built. Pinecrest remains a subdivision of 1910s and 1920s bungalows.
[71] Today, at least one of the houses suffers from deflection at the corners of the cantilevered section, although this is not visible from the exterior.
[72] *The Washington Post* 20 August 1952.
[73] Paul Burman, interview by Elizabeth Jo Lampl, 3 December 2002.
[74] "A Squarish Plan with Inside Bath," *Architectural Forum* (December 1951), 128.
[75] Herschel Blumberg, interview with Elizabeth Jo Lampl, 1 November 2002.
[76] *The Evening Star* 7 November, 1958., C-2.
[77] *Ibid.*
[78] "A Top Builders' House Architect Tries a New House for Tomorrow," *House and Home* (January 1956), 133.
[79] Much of the history of Hollinridge was taken from an interview with Barbara Bourne, original resident, by Elizabeth Jo Lampl on 14 July 2003 at Mrs. Bourne's home in the community.
[80] Donald Nalley, an architect who lives in one of the Alside Houses, ordered the steel-framed modular house with aluminum panels because it was inexpensive and Contemporary. Nalley said the house was put together "like an erector set." Donald Nalley, telephone conversation with Elizabeth Jo Lampl, 15 July 2003.
[81] "You Get Good Design from the Interplay of Structure, Solids, and Glass," *House & Home* (November 1960), 123.
[82] The party affiliation comes from Barbara Bourne and the description of the iconoclastic personalities comes from Sylvia Diss, both of whom live in Hollinridge. The latter hired architect Tom Wright to design a passive solar house for her and her husband in 1962.
[83] The Patterson & Worland two-story, end-gable houses are 42' x 42' in size. They feature a built-in garage and three groups of triple windows on the second story. The house won *American Builder* magazine's 1962 Model Home Contest, receiving an Award of Distinction. See *American Builder* (February 1962), 80-81.
[84] Dr. Isabelle Gournay and Dr. Mary Corbin Sies, Context Essay, "The Modern Movement in Maryland," 2003. Written for the Maryland Historical Trust.
[85] *The Evening Star*, 18 January 1949, B-9.
[86] An excellent book that is part of the Charles M. Goodman Collection at the Architectural Library of Catholic University is: Norman Cherner, *Fabricating Houses from Component Parts: How to Build a House for $6000.* (New York: Reinhold Publishing Corporation, 1957).
[87] The flat-roofed Reliance Homes had corrugated aluminum siding and were designed by engineer Paul Weidlinger and architect William Lescaze. Their parts were trucked to the site and could be constructed by a local builder in about 40 hours. There were several Reliance Homes subdivisions in the Annandale area. Barber & Ross was another prefabricated housing manufacturing company with a plant in the District of Columbia. In 1956, the company advertised the "Sun Valley" model home at 4th and Bryant Streets, N.E. in Washington. The rambler was pre-cut and pre-assembled at their plant and delivered to the owners' home site. The contracting could be done by the owners or by a hired contractor. The *Evening Star* ad described: "You get everything necessary to do the job swiftly and properly: Blueprints, instructions that even a beginner could follow, foundation plans, walls in pre-cut panels, flooring, nails . . . even paint brushes and paint. You get everything except plumbing, heating, electrical, kitchen fixtures and masonry materials." The company also sold packaged and pre-engineered plumbing and heating systems. *(The Evening Star*, 16 Jun 1956, B-8.) Another local prefabricator was Dixie Homes of Bladensburg, Maryland, who offered to sell a pre-cut "storybook bungalow" to the owner's lot or construct the shell if the owner agreed to complete the original. *(The Evening Star*, 15 January 1955, B-13.)
[88] "Architect Proves his own Prefab System," *Progressive Architecture* (November 1957), 128. Koch, like Goodman, was a passionate believer in the future of prefabricated assembly. He told *Progressive Architecture* in

November 1957: "Our lives, our thoughts, our actions, everything we do is molded by the mass-production principle, the greatest revolution in history. . . . None of us can deny that is shows promise for the first time of making it possible to mitigate want, suffering, and the low standards of living of the world's population . . . there are few jobs which can be more satisfying for the designer than to put the mass-production genii to work on the provision of better shelter." See "Modular Assembly: The Art of Design with Standardized Parts," *Progressive Architecture* (November 1957).

[89] "Modular Assembly: The Art of Design with Standardized Parts," *Progressive Architecture* (November 1957).

[90] Walter Gropius, T*he New Architecture and the Bauhaus* (Cambridge, Mass.: MIT Press, 1965), 39 and 40.

[91] Wills urged the American public to adopt the Colonial Revival style both in his writings for trade journals and in his own plan books of the 1940s and 1950s.

[92] Goodman worked with Ogden McMann, the senior project manager at National Homes, on the designs. According to Bill Ikins, a former National Homes assistant to McMann, Goodman and McMann were close friends that liked working together. Ikins said he always "got along" with Mr. Goodman and that it was obvious that he felt it was very important to house people on a broad scale.

[93] Martin identified the following metropolitan Washington builders as National Homes dealers in the second half of the 1950s: Joseph Geeraert, Ambo-M., Ostrow-Bresler, Allen & Rocks, Belmont Homes, Burman and Hammond, 20th Century Homes, and Modern Structures Company.

[94] The novelty of the carport was one of the aspects of Goodman's designs that was discussed in a telephone conversation with Mr. Bill Ikins of Lafayette, Indiana by Elizabeth Jo Lampl, July 2003. Ikins started with National Homes as a project manager in 1951 and knew Mr. Goodman and his plans.

[95] "Factory Built of its own Prefab Parts," *Progressive Architecture* 38 (November 1957), 124-127.

[96] "A Top Builders' House Architect Tries a New House for Tomorrow," *House and Home* (January 1956), 130.

[97] *Ibid.*

[98] *Ibid*, 128-135.

[99] Eason Cross, telephone interview 10 October, 2002.

[100] None of the Goodman projects outside of Montgomery County were explored for this submission except for Hollin Hills, because of its relevance to the Montgomery County builder houses. Herndon Woods is located in Fairfax County and was developed by 20th Century Homes. It features a variety of models based on the prefabricated "Custom Line" series of 1955 set within a landscape laid out by Roger Wilcox of the FCH Company in New York. Woodbridge, south of Alexandria towards Manassas, features only a handful of completed houses from the Pacemaker series in a Goodman site plan that was not built as designed because of recession. It was supposed to include 900 lots, a school, a park, and shopping center. Drawing somewhat from the site plan of Greenbelt, Maryland, the New Deal-era model town, Goodman designed Woodbridge with many cul-de-sacs and a great deal of communal open space. Goodman also reportedly designed two subdivisions in Chesterfield County, Virginia, one called Beaufort Hill and the other Highland Hills, the former containing 96 National Homes. He planned Forest Hills Subdivision in Winchester, Virginia with 167 lots. Goodman's prefabricated homes also can be found at Ardmore in Prince George's County, Wyaconda near Manassas in Prince William County, at Maple Hills on Locust Lane in Fairfax, and in subdivisions around Frederick City and Hagerstown.

[101] *Encyclopedia of Architecture: Design, Engineering & Construction*, V. 2, edited by Joseph A. Wilkes (New York: John Wiley & Sons, Inc., 1988) 606-607. Bill Ikins, formerly of National Homes, thinks that there are thousands, but not necessarily 100,000, prefabricated Goodman homes.

[102] Albert Nelson Marquis, compiler, *Who's Who in America, 40th Edition, 1978-79* (Marquis Who's Who, Inc.), 1979.

[103] "Prefab Schools," *Architectural Forum* (April 1955), 133.

[104] Advertisement for Alcoa's Care-Free Homes in "Hollin Hills: Mount Vernon's Contemporary Neighborhood," *The Mount Vernon Gazette*, 1 October 1998.

[105] See *Architectural Record* (June 1957).

[106] Some of the earliest use of screening walls for patios or outdoor room extensions can be found in Frank Lloyd Wrights's "textile block" houses of patterned concrete block constructed in the early 1920s.
[107] The project was built by Standard Construction Company, with whom Malcolm Garfinck was affiliated. Garfinck had two of his own homes designed by Goodman, one in Quaint Acres and the other in Hollinridge.
[108] In *The New Architecture and The Bauhaus* (Cambridge, Mass.: MIT Press, 1965), Walter Gropius described one of the advantages of a flat roof as the opportunity for a "sun terrace or gym." See p. 29.
[109] From the Herman Miller, Inc. archives, a press release of October 1964 noted that the living-dining room was red, orange, black and white and the dining chairs were a Harlequin red and Kelly green. One second-floor bedroom was designed with earth tones of olive, mustard, yellow, and gold. Another bedroom had pastel shades while a third featured grays, blues, golds, and white.
[110] *Progressive Architecture* 39 (July 1958), 102-111.
[111] "Alexandria Architect Honored by Washington Board of Trade for Designing Air Terminal," *Alexandria Gazette*, 31 March 1947.
[112] *Architectural Forum* (March 1951), 88-157.
[113] *Ibid.*
[114] Obituary of Charles Goodman, *The Washington Post*, 30(?) October 1992.
[115] Although the *Washington Post* obituary cites the cause of death as emphysema, Goodman's daughter said that he had developed a tumor on his lung. Lynn L. Goodman, telephone conversation.
[116] Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford University Press, 1985), 232.
[117] Martin, "Tract-House Modern," 65.
[118] *Ibid*, 75.
[119] 60th Stat., 79th Congress, 2nd Session, Chs. 268, 269, May 22, 23, 1946.
[120] Letter from T. B. King to Loan Guaranty Officer, B-4, March 28, 1947. Record Group 15, Veterans Administration, National Archives and Records Administration.
[121] *The Evening Star*, 1 July 1950, B-1.
[122] Abraham Levitt, of Levittown, Long Island, for example, believed strongly in restricting African-Americans from purchasing property in his development
[123] Martin, "Tract-House Modern," 111-112.
[124] Section 419 (2) of FHA's Underwriting Manual revised January 1, 1947. Available at the Department of Housing and Urban Development Library.
[125] Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (Cambridge, Mass.: MIT Press, 1981), 246.
[126] *Hollin Hills Bulletin , 40th Anniversary Issue* (November 1989), 7.
[127] *The Evening Star*, 8 July 1950.
[128] *The Evening Star*, 2 January 1954, Home Section.
[129] Affidavit from Margaret Newsham, witnessed by Minnie B. Odoroff in Fairfax County on May 6, 1954. Copy loaned to author by Eason Cross, FAIA.
[130] *Ibid.*
[131] Letter from Thomas C. Barringer, Director, Federal Housing Administration, to Mr. Robert C. Davenport, May 13, 1954. Loaned to author by Eason Cross, FAIA.
[132] Interestingly, stories are still told today of Goodman Contemporary house owners being cheated out of fair appraisals when they go to refinance. One homeowner in Crest Park tells of scoring consistently low for having a "basement," when, in fact, the house has an exposed ground-level floor of rooms with full-height windows and doors. In addition, the bi-level Goodman house that appears at the street as a one-story dwelling but drops down to two complete stories with the falling topography, is consistently marked as a "rambler" by appraisers. "Contemporary" is not even a category used by most appraisers.

[133] *The Evening Star*, 20 November 1954, B-1.
[134] *Ibid.*
[135] Martin, "Tract-House Modern," 59.
[136] Covenant portion of the original deeds belonging to Hollin Hills homeowners, contained as Section V, Appendix A, item C.
[137] The earliest Levitt houses on Long Island, constructed in 1949, were rentals. Those built after were for sale.
[138] *The Evening Star*, 18 June 18 1949, B-8.
[139] *Montgomery County Sentinel*, 11 January 1947.
[140] In January of 1950, there were over 100 members of the Washington Home Builders' Association who attended the National Association of Home Builders convention in Chicago. Clarke Daniel, a Washington builder who was head of the Washington delegation, moderated over the meeting of the national Design and Construction Committee.[140] The Daniels Brothers – Cushing, Clarke, and Raleigh – were some of the first architects/builders to construct affordable housing in Washington (circa 1940 in Sycamore Hill, now part of Glen Echo Heights) and to incorporate Contemporary design into their suburban residences. One example is the early 1950s development of Rock Creek Palisades, in Silver Spring, which is adjacent to Goodman's Rock Creek Woods subdivision.
[141] *The Evening Star*, 16 June 1956.
[142] The custom home winners were Chapman for a house at 7306 Arrowhead Rd. in Bethesda, Md; Keyes for Gerald Luria's house at 2533 North Ridgeview Rd., Arlington, Va; Mayne for a house at 6929 Pinetree Terrace in Falls Church, Va; Harry Ormston for a house at 919 Lakeview Drive in Falls Church, Va; and Satterlee & Smith for both a house on Glen Travilah Road in Potomac, Md and for a house at 5703 Warwick Place in Chevy Chase, Md.. The development house winners included Charles Goodman for a house at 1241 Rebecca Drive in Hollin Hills, Va. and Keyes & Lethbridge for a house at 6210 Wiscasset Road in Mohican Hills, Md.
[143] "Architects, Builders, lenders and Suppliers Agree on Tomorrow's Best-Selling House," *House and Home* (May 1953), 120-157.
[144] Martin, in "Tract-House Modern," points out that Joseph Mason's book, *History of Housing in the U.S.* (Houston: Gulf Publishing Company, 1982, p. 73) includes these two firms as national leaders in successful builder-architect collaboration. Another leader in the field was Clark Daniel, one of the principals at Standard Properties. See Note 139.
[145] Martin, "Tract-House Modern."
[146] *Ibid*, 12.
[147] *Ibid*, 163.
[148] Maria Wayne, a graduate of the University of Prague and Harvard Graduate School of Design, worked for Goodman between 1954 and 1968.
[149] Gregory Hunt, interview by Lisa Simeone, titled "*Profile: Hollin Hills' Landscaping Architecture,*" National Public Radio, 16 March 2002.
[150] Letter from Charles M. Goodman in *Hollin Hills Bulletin, 40th Anniversary Issue,* November 1989, 29. According to Patricia Marshall of Hollin Hills, Goodman knew Voight because they had worked together on the National Airport project.
[151] "10 Years of Hollin Hills," Reprinted for 40th Anniversary in 1989. Section "We Talk to Goodman."
[152] Eason Cross, *AIA Journal* (February 1980), 59.
[153] Voight graduated from the University of Illinois in 1939 and received a Master of Landscape Architecture degree from Harvard University in 1942. According to an original Goodman house owner with a Voight landscape, Voight worked in Daniel Kiley's New England office in 1941-42 and again in 1944. He spent a year teaching landscape architecture and botany at Black Mountain College in 1942. In 1943, Voight worked for Skidmore, Owings & Merrill, preparing site plans for the atomic energy plants at Oak Ridge, Tennessee. In 1944, he joined the Office of Strategic Services in Washington, working on presentations. In 1946, he did similar work for the State Department. In 1948, Voight switched jobs and became a landscape architect for the National Capital Parks, designing site plans

for many reservations in Washington and for recreational facilities. In 1950, he opened his own office. Hollin Hills was one of his most important private commission.

[154] *Landscape Architecture*, (Summer (?) 1953) 29-30.

[155] Daniel Kiley started doing landscape architecture work in the office of Warren Manning and studied at Harvard's Graduate School of Design. He then worked briefly for the U.S. Housing Authority on public housing projects. According to an original Goodman house owner, Goodman had met Kiley when they worked together on the Air Transport Command VIP Terminal at Washington National Airport, while Kiley was working with the U.S. Corps of Engineers.

[156] "Dan Kiley – Landscape Architect for Hollin Hills," by Patricia Marshall in *Hollin Hills Bulletin, 40th Anniversary Issue* (November 1989), 12.*Ibid.*

[157] *Ibid.*

[158] Peter Carter, *Mies van der Rohe at Work* (London: Phaidon Press Ltd., 1974, 1991), 8 and 61.

[159] Harry S. Ransom ed., *The People's Architect* (Chicago: University of Chicago Press, 1964), 118-119.

[160] Walter Gropius, *The New Architecture and the Bauhaus* (Cambridge, Mass.: MIT Press, 1965), 43.

[161] Walter Gropius, *Scope of Total Architecture* (New York: Collier Books, 1943).

[162] Lynn Goodman, telephone conversation.

[163] Jane C. Loeffler, *The Architecture of Diplomacy* (New York: Princeton Architectural Press, 1998).

[164] Maria Wayne and Eason Cross, interview with Elizabeth Jo Lampl, November 2002.

[165] *The Evening Star*, 16 June 1956, B-14.

[166] John Hancock Callender, A.I.A., *Before You Buy A House* (New York: Crown Publishers, Inc., 1953), 3 and 67.

[167] "Top Builders' House Architect Tries a New House for Tomorrow," *House and Home* (January 1956), 134.

[168] "Hollin Hills: A Postwar Pioneer Reaches 30," *AIA Journal* (February 1980), 56-60.

[169] Lesley Jackson, *'Contemporary': Architecture and Interiors of the 1950s* (London, Phaidon, 1994), 87.

[170] Jackson, *Contemporary*, 100.

[171] The best source for information on wartime building materials is *Twentieth Century Building Materials,* edited by Thomas C. Jester, National Park Service (New York: The McGraw-Hill Companies, 1995).

[172] Lynn L. Goodman, telephone conversation.

[173] *The Evening Star*, 1 December 1954 and June 4, 1955, B-4.

[174] *The Evening Star*, 12 July 1952, B-9.

[175] Martin, "Tract-House Modern," 39.

[176] *The Evening Star*, 6 January 1951, B-3.

[177] *The Evening Star*, 8 January 1949, B-2.

[178] Ayrlawn advertisement, *Evening Star*, 14 June 1952, B-7.

[179] *The Evening Star*, 23 June 1956, B-3.

[180] There are numerous examples of "California" homes advertised in the *Evening Star*. The January 8, 1949 issue, page B-10, highlights two. Another example is *The Evening Star*, 18 June 1949, B-5.

[181] *The Evening Star*, 3 January 1948, B-3.

[182] *The Evening Star*, 18 June 1949, B-6.

[183] *The Evening Star*, 1 July 1950, B-7.

[184] *The Evening Star*, 14 January 1950, B-2 and 20 November 1954, Home Section.

[185] George Nelson and Henry Wright, *Tomorrow's House* (New York: Simon and Schuster, 1946), 74.

[186] *The Evening Star*, 7 July 7 1951, B-6.

[187] *Architectural Record*, March 1956, 165-183.

[188] *The Evening Star*, 9 January 1954, Home Section.

[189] *The Evening Star*, 21 January 1956, B-3.

[190] *The Evening Star*, 13 November 1954, Home Section.

[191] Christopher Martin points out that in 1956, the basement rambler was the most popular single-family dwelling for a new house at 43.3%, the split level at 34.3%, the Colonial at 7% and the Cape Cod at 6.7%. See Martin, "Tract-House Modern," p. 88.
[192] *The Evening Star*, 16 June 1956, B-10.
[193] *The Evening Star*, 16 June 1956, B-15.
[194] *The Evening Star*, 15 January 1955. B-5.
[195] *The Evening Star*, 15 June 1956, B-15.
[196] *The Evening Star*, 9 January 1954, Home Section.
[197] *The Evening Star*, 2 January 1954, Home Section.
[198] Dr. Isabelle Gournay and Dr. Mary Corbin Sies, University of Maryland, Maryland Historical Trust documentation, Multiple Property Documentation Form on "Residential Work Designed by Keyes, Lethbridge and Condon and Built by Edmund Bennett in Maryland, 1954-1973," University of Maryland, 2003.
[199] *The Evening Star*, 3 January 1959, Home Section.
[200] *The Evening Star*, 10 January 1959, Home Section.
[201] *The Evening Star*, 15 January 1955, B-2.
[202] Typescript eulogy for Charles M. Goodman by Eason Cross, FAIA, October 1992.
[203] Arthur Keyes interview by Dr. Isabelle Gournay, University of Maryland, Spring 2003, referenced in Maryland Historical Trust documentation, Multiple Property Documentation Form on "The Subdivisions and Architecture of Edmund Bennett and Keyes, Lethbridge & Condon in Montgomery County, Md, 1954-1973," 2003.
[204] *Ibid.*
[205] *The Evening Star*, 9 April, 1949.
[206] Martin, "Tract-House Modern," 35.
[207] "Action Follows Fast After Round Table Protest to Hollyday and King on Valuations," *House and Home* (March 1954), 149.
[208] Burman, interview.

F. ASSOCIATED PROPERTY TYPES

Historic properties associated with the context "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland" take the following four types:

1. Custom Houses
2. Merchant Builder Subdivisions
3. Merchant Builder Houses
4. Prefabricated Houses

The known Goodman custom houses in Montgomery County include:

1. The William and Susan Schlosser House on Rocton Court in Chevy Chase
2. The Joseph and Phyllis Homes House on Rocton Rd. in Chevy Chase
3. The Lewis Jacobs House on Greenvale Rd. in Chevy Chase
4. The Paul Burman House on Greenvale Rd. in Chevy Chase
5. The G. Barry Radebaugh House on Apple Grove Rd. in Silver Spring
6. The Malcolm Garfinck House on Apple Grove Rd. in Silver Spring
7. The Alvin Q. Ehrlich House on Bradley Blvd. in Bethesda
8. The Verl Roberts House on Blaisdell Rd. in Bethesda

There are additional Goodman custom houses in Montgomery County that have not been identified definitively.

The Goodman builder projects in Montgomery County are listed below with the dates at which the projects were first planned:

1. Hammond Hill, 1949
2. Hammond Wood, 1950
3. Wheatoncrest, 1951-1952
4. Takoma Avenue, 1951
5. Rock Creek Woods, 1958
6. Hollinridge, 1958
7. Crest Park, 1960

Virginia subdivisions were not thoroughly researched for this nomination.[1]

PROPERTY TYPE DESCRIPTION

The definitions of the four property types follow:

Custom Houses
These are houses that were designed by Goodman's firm for an individual owner/client, rather than for a builder.

Merchant Builder Subdivisions
These are houses designed by Goodman's firm for a builder that are located in a subdivision containing only Goodman houses.

Merchant Builder Houses
These are houses designed by Goodman's firm for a builder that are located within a subdivision in which Goodman houses are represented, but not necessarily exclusively so.

Prefabricated Houses
These are houses designed by Goodman's firm for a prefabrication company that are then licensed by a builder. They may be found in isolation or located within an entire subdivision of Goodman-designed houses.

If there is any question whether or not the Goodman firm designed a house,[2] evidence must be produced by the house owner that substantiates that the house was, in fact, designed by Goodman's firm. The identification of a Goodman house can be shown through the following evidence:

1. A subdivision map attached to this nomination that shows Goodman houses.
2. A survey of a Goodman subdivision that identifies Goodman-designed houses within that subdivision. The survey has to have been undertaken by volunteers trained by or in contact with the Montgomery County Historic Preservation Section.
3. Correlation of a house with a specific description of a house type or an attached floor plan contained within this nomination.
4. An original plan (or copy thereof) of a specific Goodman house.
5. Original specifications for a Goodman house.
1. Correlation of a prefabricated house with a description, plan, or image of a prefabricated house contained as an attachment with this nomination, on file at the Montgomery County Historic Preservation Section, or at some other archives.
7. An indication of the house type in the architectural drawings that comprise the Charles M. Goodman Archive held at the Library of Congress. Please note that since this material is hard to access, the Montgomery County Historic Preservation Section contains CDs of images of most (but not all) of the plans of houses in builder subdivisions produced by the Goodman firm in Montgomery County.

DOCUMENTING GOODMAN SUBDIVISIONS AS CULTURAL LANDSCAPES PER NATIONAL REGISTER DEFINITIONS

Goodman's merchant builder subdivisions should be considered **"historic designed landscapes"** because they were consciously designed according to then-novel principles by Goodman, an engineer and site designer (Milton Gurewitz and Maria Wayne respectively). These principles are elaborated upon below.

Land Use

The tracts of land that feature Goodman subdivisions share distinct physical traits. This is due primarily to the fact that Goodman (and therefore the builder) preferred topographically varied sites with significant trees and streams if possible. Goodman was less comfortable with level sites that had little character. Hollin Hills, for example, was described as having rough terrain prior to development, a place that other builders had rejected because of the difficulties posed by grading and building upon the site. Hammond Hill was found desirable because it rests on the pinnacle of a hill. Hammond Wood had a dense tree canopy that was quite different from any other site in what was then a rural area. Rock Creek Woods sat low in a valley adjacent to St. Joseph's Branch, a tributary of Rock Creek. Likewise, Hollinridge, in Potomac, ran beside Watts Branch and had sharp changes in topography. Crest Park had streets that curved and embraced hillsides, with houses either perched atop knolls or built into the steep drop-offs near the Northwest Branch.

The sites also were selected based on their proximity to potential job markets. All of the Goodman subdivisions are considered "Post-World War II and Early Freeway Suburbs, 1945-1960" according to the National Register of Historic Places' definition of historic residential suburb typology. All were built prior to the completion, however, of Washington's "Beltway," or Interstate 495, already noted as being finished in 1964. Most of the Goodman subdivision locations were planned so that residents could eventually connect with direct arteries into downtown Washington: Route 1 in Virginia for Hollin Hills, and Veirs Mill Road, Georgia Avenue, and New Hampshire Avenue in Montgomery County.[3] Commute times averaged between 20 and 40 minutes, depending on traffic. Only Hollinridge, in Potomac, was planned for a workforce that would remain outside of downtown. The initial market was supposed to be the scientists of the National Atomic Energy Corporation (who ultimately were located in Germantown, so the relationship between the Hollinridge site and the AEC is not clear). Most residents said that at the time they moved into their Goodman houses, the roads that connected their neighborhoods to downtown were two-lane roads.

As for how homeowners used the spaces in their houses, Goodman homeowners enjoyed their open plans and multi-functional rooms and adapted them to their needs. Sometimes, a small room was used as a study or as a bedroom, and the rectangular or L-shaped living room/dining room/study could be used in any combination that suited a family best. The houses were small – and Goodman's firm did not develop specific plans for additions, although they designed houses that had "obvious connection points."[4] When additions to these homes had to be made, almost all owners – original and latecomers – chose to build additions in the Modern style, acknowledging that extensive glazing, vertical wood siding, and modern roof forms were important factors in continuing the spirit of the original house.

The builders were able in all of the communities to obtain water rights and sewer connections. All of the subdivisions had electricity and telephone service, although several had a central communal phone with a

party line in the early years. Other amenities were provided by Robert Davenport in the case of Hollin Hills, but left to the county to develop in the case of the Montgomery County subdivisions. Schools were typically constructed about the same time as the development of the communities, and swimming pools emerged either as part of the community or nearby, usually by the neighbors banding together and buying land for a neighborhood pool. If a school already existed, Goodman and his landscape architect would seek to provide a path to the school. In Hollinridge, people installed Sylvan- and Tahitian-brand swimming pools in their back yards because it took so long to establish a community pool.

All of the Goodman subdivisions were situated in single-family residential zones. In addition to the typical lot coverage and setback requirements, some of the early purchasers were limited further by restrictions and covenants that accompanied the deeds. Hammond Wood and Hollinridge are just two examples. The most stringent requirement in these covenants concerned review of architecture by a board comprised of the builders, and, in several cases, Mr. Goodman himself.

Response to Natural Environment

Goodman's firm was not just an architecture firm; it was a site planning firm as well. Builder Paul Burman recalled that one of the reasons he selected Goodman was because it was a "one-stop shop."[5] Goodman's firm provided land planning, architecture, and even copy for ads when it came time to sell the speculative houses.[6] A builder didn't need to hire a different surveyor or civil engineer. Milton Gurewitz, the engineer in Goodman's office, did all of Mr. Goodman's early site planning in conjunction with the architect himself. Together, they retained the existing topography, specimen trees, woodlands, and as much vegetation as possible when designing a subdivision. For one, Goodman believed that trees ameliorated noise, provided shade, and acted as a clean-air filter. In addition, he believed in organic architecture, an architecture that sprung from the land as it was found and interacted with nature. Retaining the natural environment also worked to the benefit of the builder by saving him money because excavation and landscaping costs were accordingly reduced.

Goodman fought for the most natural subdivision possible, including tar and gravel roads, gravel driveways, and lack of concrete curbs and gutters. Goodman's houses were always sited low to the ground and with consideration of the natural environment foremost in his mind. His builder houses were sited to take advantage of the following factors, listed in order of importance: 1) privacy, 2) views, and 3) solar orientation. Maria Wayne, a native of Prague who continued her architecture studies at Harvard, assumed site planning responsibilities alongside and after Gurewitz. She described that the siting of the houses was not necessarily diagonal, but to "accommodate the slope of the land, to disturb the land minimum, to maximize the privacy of individual houses, and to be able to walk out at least on a lower level."[7] The houses were sited as low to the ground as practical and roof slopes were low, so that the houses seemed to hug the ground. In a survey undertaken by sociologists who lived in a Goodman house in Rock Creek Woods, four-fifths of the respondents cited "Contemporary design" and two-thirds cited "natural beauty" as the reasons behind their move to Goodman's neighborhoods of Hammond Hill, Hammond Wood, and Rock Creek Woods.[8]

Goodman's houses always made use of indigenous materials, while incorporating some materials from other regions of the country as well. The siding on his houses was usually Douglas fir or redwood, but the brick he used was often Washington or Baltimore brick that had been salvaged from demolition. He liked the look of used brick, which gave his houses a more organic feel. In some of his later developments, however, like Rock Creek Woods and Crest Park, he used brown, pink, or white brick, 'modern' colors. He was especially interested in the possibilities of prefabricated materials and construction, so he engaged fully in the use of new materials to come onto the market, such as plywood, T-1-11, plasterboard, and hardboard (or Masonite).

Spatial Organization

The Goodman subdivisions were far enough away from the city center and the L'Enfant Plan to avoid even the question of employing the city grid (in reality, the grid and radial plan) that characterized Washington. By the time that the Goodman subdivisions were laid out – between 1946 and 1960 – the theoretical ideals fostered by the FHA and regional planners were modeled on Garden City and Neighborhood Unit concepts.[9] These models promulgated the use of: streets that conformed to topography and were curvilinear to add visual interest and slow motor traffic; the cul-de-sac, which provided variety and a sense of family; and interior parkland to counteract the prevalence of the automobile. The goal of Goodman suburbs was to create a park-like community in the midst of the sprawling suburban machine lurching outward from the city center in the postwar period.

The setback of Goodman houses, as guided by zoning laws and reflected in subdivision plats, was generous given the times, with most ranging from at least 30 feet to well over 50 feet in a subdivision like Hollinridge. The sizes of lots varied, with those in Hammond Hill on average being 60' wide by 105' deep (on the small side) and those in Hollinridge being 160'wide by 260' deep (quite large). All of the Goodman subdivisions are free from commercial establishments, consisting entirely of residential use and, in some cases, school, religious, or educational use. Covenants ensured that the subdivisions would remain entirely residential.

Each of the domestic yards, or "home grounds" of the Goodman subdivisions was subject to improvement by the homeowner, with some of the developers offering the services of a professional landscape architect at an additional cost. As already described, Lou Bernard Voight created the basic landscape plan for Hollin Hills between October 1949 and 1953. For $100, an owner in Hollin Hills or in Hammond Wood could purchase his/her own, individual landscape plan by Voight. For custom houses, Thurman Donovan or Eric Paepcke sometimes prepared plans.

Patios were a large component of the Goodman cultural landscape, being the area where the building met the ground. Goodman always included a patio in his houses – often two, if the ground dropped down and a second patio could be featured on a different level. His houses always included at least one of these "outdoor rooms," so that the owners could commune with nature. Flagstone was often used as a paving material, and sometimes would be carried through the glass walls to the inside of the house. Slate and pebble-aggregate concrete were other paving materials he used. Goodman also liked to design brick screen walls for privacy, especially where there were patio areas on the front, or street, side of the

property. He also incorporated walkways over steep drops in grade, and, in his late 1950s and 1960s houses, decks.

None of Goodman's builder subdivisions included garages, but several made provisions in covenants for future two-car garages. Goodman did design detached carports for several of his subdivisions, including Hammond Hill. (Ultimately, at Hammond Hill, he changed the detached structures to storage sheds before abandoning the idea altogether, presumably for cost purposes.) In several of the subdivisions, carports and some garages have been added. Most of Mr. Goodman's custom houses in Montgomery County included carports as an original feature of the design (e.g., the Lewis and Bella Jacobs House, the William and Susan Schlosser House, and the Joseph and Phyllis Homes House).

Most of Goodman's houses feature an exterior-access storage shed. In the custom houses, it is most often incorporated in some way with the carport. In Hollin Hills and Hammond Hill, the sheds are contained within the envelope of the house, but are accessed via an external door near the main entrance to the house. In Wheatoncrest, storage is located in a stand-alone section, across from the kitchen door.

Cultural Traditions

Spatially, the Goodman subdivisions were inspired by the planning principles of the Garden City Movement, first in England, and then in this country and by the reforms in the Scandinavian countries, especially with regard to multi-unit housing. The result is that houses in Goodman subdivisions are placed in the landscape to best take advantage of the site, and the entire parcel is conceived as a communal park whenever possible. The blurring of lot lines was the goal. The form taken by streetscapes also draws from the cultural tradition popularized by the Olmsteds, and includes the use of non-linear roads that conform to existing topography. Architecturally, the Goodman homes spring from European Modern architecture (particularly the Bauhaus School and Scandinavia), Japanese organic architecture, and the American evolution of the then-called 'Contemporary' style that began in California. Goodman's architectural style, as seen through a cultural tradition lens, feels regional, mid-Atlantic. This is because of the incorporation in many of the houses of local brick, the use of mostly vertical wooden siding (usually Douglas fir or redwood as opposed to the white or pastel stucco of the west and south or adobe of the southwest), low-slope gable or shed roofs, and the fact that the houses are sometimes two (even a few three) stories in height.

Given the Washington area workforce and the nature of Modern architecture, most of the neighborhoods attracted professionals, government workers, journalists, architects, artisans, and, in the case of Hollin Hills, some military. Goodman subdivisions always were populated with exceptionally well-educated people, relative to their income bracket. These were people who were inclined to progressive politics. They were largely Democrats, but also "Nonconformists," "iconoclasts," "rebels," "intellectuals" - as described by residents of the communities. Most of the Goodman communities had early civic associations. Most of the subdivisions have ties to swimming pools; cooperatives; garden, book, and cooking clubs; parks committees; and archives and history groups. The Hammond Wood community featured a babysitting coop and a weekly poker game. That community also had a shared telephone booth on Pendleton with a party line and a small "play lot" for neighborhood children on College View.

Goodman subdivisions have always been home to Protestants and Unitarians, but also to Jewish families and a minority of blacks, even when other neighborhoods were unofficially redlined from these latter two groups. In the Wheaton area, a fair number of people of Asian heritage inhabited the houses. Goodman homeowners participated in an inclusive social dynamic. The bold glass houses, close enough to neighbors to almost impose a sense of community but angled independently on their lots so as to provide a sense of privacy, appealed to people who cherished both connection and a one-on-one relationship with nature. The typical Goodman purchaser sought homeownership on limited budgets and embraced the notion of "suburbia" not for its finely manicured lawns, but for a chance to connect with a wilder nature in close proximity to an urban center. People who lived in houses with open floor plans also tended to be comfortable with informality, inclusiveness, and independent-mindedness. Goodman himself stated:

> Let's say these houses attract the kind of people who don't think the world is perfect. . . . Architecture reflects the social phenomenon. What we yearn for and need is the flowering of the individual. We deeply need more off-beat personalities, more people strong enough to stand unafraid and be themselves. We need them not just in houses but also in communities where their influence can be felt. We need unity of diverse interests. . . . People of every age must be part of the vital community.[10]

According to two of Goodman's former associates, a person was "breaking a lot of ties to live in a modern house" in the 1950s.[11] One commentator on Goodman houses recalled in 1962: "There seems to be something about these glass and brick marvels...which attracts a special breed of people....it took great courage to flaunt the advice of bankers who frowned on us and loaned us little. It took much imagination and talent to visualize a house and garden from the odd collection of designs offered us and the uniquely angled lots. But people of immense artistry and good will came here, rebelling, in a sense, against the restrictions of narrower tastes elsewhere. . . ."[12]

Many who bought Goodman houses in the 1950s came from other cities and were moving into the Washington area to take jobs with the federal government. In general, people from the western and southwestern sections of the country were especially open to the Modern style, since it was familiar to them. Several of the people interviewed for this nomination lived in California prior to buying a Goodman house. Many of the people interviewed looked specifically for a Charles Goodman home, having read about him or seen his work at Hollin Hills. In most of the Goodman communities, the factors affecting the decision to move to a Goodman included: 1) the natural beauty of the area, 2) 'Contemporary' design, 3) location, 4) pools, parks, etc., 5) affordability, and 6) people who comprised the community.[13] The age of the communities (just having approached or approaching 50 years) combined with the sense of pride held by the original owners makes it commonplace for Goodman houses to be referred to by the names of their original owners, rather than by the house number.

One noteworthy aspect of the social history of Goodman houses is the number of artists, architects, journalists, and graphic designers that have lived in or continue to live in the communities. Goodman houses attract creative people. Hollin Hills has its own artists' group where its potters exhibit their work together. Wheatoncrest hosts stained glass designers, graphic designers, and textile artists. One woman

who is an artist and moved into Wheatoncrest in 1995 said she looked around her sunlit home on the first day she moved in and realized: "I'm in this house to be creative."

Circulation Networks

The hierarchy of roads in the Goodman subdivisions begins with the main arteries that connect the developments to the central city core. From there, the neighborhoods have their own form and were laid out independent of surrounding subdivisions. These other, more traditional, communities meet the Goodman neighborhoods in an abrupt manner, with their grid layout and standard houses that face directly onto the street.

Goodman took formulas promoted by the FHA's land planning division as early as the late 1930s, but pushed them farther in their application than had been done elsewhere in metropolitan Washington. For example, he and his site-planning engineer employed primarily curvilinear roads that hugged topography to minimize cut and fill and save as many specimen trees as possible. He also designed a series of cul-de-sacs that would slow traffic and create a neighborhood attractive to families with young children, a lesson taught first at Radburn, New Jersey and then reiterated at Greenbelt, Maryland. If it was solely up to Goodman, the neighborhoods would not have sidewalks or traditional concrete curbs. These were "hard" elements that detracted from the area's natural beauty. As for the road itself, Goodman preferred tar and gravel, again because of the natural quality of the materials, but was forced by the FHA in all cases to pave the roads.

Most of the early Goodman neighborhoods (prior to the mid-1950s) did not contain driveways. Only in Hollinridge, which had very deep setbacks, does one find original driveways. In some neighborhoods, a few driveways have been added as an owner felt the need. In Crest Park and Rock Creek Woods one can find sidewalks, possibly because both neighborhoods are close to elementary and middle schools. Crest Park features some driveways. Several of the custom houses have exposed aggregate concrete pavers with either six-inch-grass or thin wood joints between as paths around their properties. This was a design feature favored by Mr. Voight and Mr. Goodman. In the typical Goodman Montgomery County subdivision, parking was located at the street and a path or steps led from the street to the entrance. In houses on high spots, steps could be quite numerous, such as those in Hammond Wood or in Takoma Park. Most of the steps were poured concrete.

Boundary Demarcations

Two of the Goodman subdivisions have signs at their entrances (Hollin Hills and Rock Creek Woods) but neither of these signs was original to the development. Originally, there were no gateposts or any particular structure to announce one had entered a Goodman subdivision, but the change could not help but be felt when one contrasted the tree canopy, natural features, and Modern architecture with the more standard features of the surrounding subdivisions.

Within the subdivisions themselves, there were perforated brick and sometimes concrete privacy screens around patios close to the houses, but fences were discouraged because of Goodman's goal that the entire

community be treated as a semi-rural park. Most of the language regarding fencing came out in covenants and architectural control boards. The "no fencing" policy was a little bit of a myth, however, because the landscape architects who worked with Goodman acknowledged in at least one or two individual site plans that modest amounts of fencing were sometimes appropriate to screen undesirable views. (One example is Patricia Marshall's landscape plan from Lou Bernard Voight for her house in Hollin Hills.)
As was proven at Greenbelt, Maryland, the "no fencing" goal in Goodman merchant-builder subdivisions was unrealistic. Not only do people desire to own dogs, but it is human nature to seek both privacy and some form of demarcation on one's own property. Where privacy is an issue, people have put up fences and created cozy outdoor eating areas or places to relax outside in secluded gardens. In the majority of cases, the fences have not diminished the character or "feeling" of the Goodman houses.

In custom Goodman housing, it was usually unnecessary to use fencing, since lots are more sizeable. Retaining walls were usually made of brick or stone while privacy walls typically were made of perforated brick when facing the street.

Vegetation

In modernist landscapes of the postwar period, hard edges of the buildings often were juxtaposed with masses or "sweeps" of planting material. Textural paving was another important way to connect the house to its site and much thought was given to paving materials. Many of the landscape architects working at the time tried to use native plants, but also were inclined to use hybrids that would tolerate specific soil and climate conditions well.[14] Many of the Goodman neighborhoods have an intentionally overgrown, informal feeling.

The most consistent vegetative factor in Goodman's subdivisions was his retention of existing trees. These included Tulip poplars, Oaks, Maples, and Beeches. His own palette of trees drew from what was indicated by the site and its environs. In at least one of the Goodman subdivisions where individual landscape plans were not offered to the owners, owners pooled their resources to plant cherry trees along the street edges. These trees largely define the community today. Often, the houses have yards consisting of perennials, with the organic houses calling out for such seemingly informal vegetation.

Only two landscape plans were located during research for this nomination: one for a merchant builder house in Hollin Hills and the other for a custom house in Chevy Chase. Patricia Marshall of Hollin Hills purchased a planting plan from Lou Bernard Voight, dated June 14, 1950. Voight divided the Marshall landscape into zones, just as Goodman divided his houses conceptually into zones. Voight's landscape zones included: a terrace, woods, sitting area with outdoor fireplace, and play area. He specified a very sizeable number of plantings, including, but in no way limited to: Abelia grandiflora, Aucuba japonica, Azalias in many varieties, Ilex, Jasmine, Kalmia, Kerria, Osmanthus, Viburnum, and Wisteria.

The Homes family, a custom-house client, received their landscape plan from Eric Paepcke for their house in Chevy Chase. Paepcke proposed a concrete aggregate walkway with hardwood dividers in the front yard, and retaining walls, a patio, and willow trees in the back. Plants to be ordered from Hill's

Nursery included: Willow oaks, Red Maples, Ilex crenata, Lilacs, Crapemyrtle, Periwinkle, Viburnum, Forsythia, Camelia, and Pyracantha, amongst others.

Buildings, Structures, and Objects

The buildings that make up the Goodman subdivisions are dwellings. In some cases, especially at Hollin Hills in Virginia, people have added sheds or artists studios at the rear of their properties. Rock Creek Woods is the only subdivision that contains a church, but it was not designed by Goodman. Other subdivisions contain elementary schools and pools, but none of these have been determined, thus far, to be the work of Goodman.

Mr. Goodman made up his mind to vary unit types within the various subdivisions so that the neighborhoods were not monotonous. Typically, there were three or four different plans that were used for most of the Montgomery County neighborhoods. (Hollin Hills, being much larger, has eight major types and many subtypes.) The small subdivision of Hammond Hill, with 20 houses, only features one unit type and a custom-designed home and Goodman only developed two new unit types for Hollinridge. Besides developing a variety of unit types, however, Goodman created "variations" on them, which indicate a change to either the plan, dimension, or exterior sheathing/glazing of the house. Since one unit might have three or four variations, there might be more than half-a-dozen actual distinctions in unit types in a given subdivision. Goodman was constantly changing his housing, either by expanding upon a module he had started (lengthening a bedroom at Hollin Hills, or bumping out a kitchen at Rock Creek Woods) or creating an entirely new floor plan (e.g., locating the bathroom in the center of the house at Wheatoncrest).

Mr. Goodman's houses all were identified by a code of numbers and letters. The realtors, and, in a few cases, the builders, were the ones who appended names to the units, not Goodman. In Goodman's terminology, L stood for level and BR for bedroom. A letter followed by a number indicated the location and amount of extra square footage (e.g., K4 was a kitchen with a four-foot extension, S4 a storage space with a four-foot extension). Additional four-foot increments of space, or modules, were offered to purchasers for an extra $500.

The result of unit typology design is that many of the Goodman subdivisions are cohesive and have a distinctly Modern look, but avoid being monotonous. Goodman also kept the interest up on the streetscape by angling buildings in different positions to the street. He also varied the streetscape by specifying exterior colors in some of the subdivisions. In Rock Creek Woods, for example, Goodman actually established a multi-colored palette for each house.

PHYSICAL CHARACTERISTICS AND ASSOCIATIVE QUALITIES

Physical Characteristics

All of the eligible properties attached to this Multiple Property nomination must be part of the residential portfolio of the firm of Charles M. Goodman Associates and have been undertaken between 1939-1986 in Montgomery County, Maryland. The following discussion describes the physical characteristics that define the property types, especially as their significance is tied to Criterion C and are exemplary for Architecture, Community Planning and Development, and Landscape Architecture traits. **(Note: See Cultural Landscape section above for detailed physical characteristics of Goodman sites and architecture.)**

The following signature design elements are key aspects of Goodman's typical *land planning* for all four property types. The dwellings were inserted into the site with careful attention to preserving topography. Many of the houses have multiple patios, in order to connect with the outdoors on two levels. Many of the houses appear as one-story houses that drop down to the land to feature entirely exposed ground-level sections. (The Homes House, Schlosser House, and Jacobs House are custom houses that all illustrate these features.) Trees were preserved. Houses were sited at an angle to the street to provide extensive glass walls but preserve homeowner privacy. Efforts were made to preserve a more natural appearance, such as a lack of sidewalks and manicured yards. Curvilinear streets and/or cul-de-sacs were planned or selected as sites for Goodman houses. (Hammond Wood, Hammond Hill, and Rock Creek Park are some examples of merchant builder subdivisions that highlight these trends.)

The following signature design elements are key aspects of all of Goodman's *Modern architecture* for all four types: 1) exposed wooden framing and lack of decorative trim, 2) sculptural chimneys and masonry end walls that provided lateral stability; 3) large expanses of glass; 4) open floor plans; and the 5) the combination of new materials and salvaged or unusual-colored brick.[15] All of the various Goodman property types illustrate these traits. For period-specific photographs, see Goodman's housing as photographed by Robert Lautman, the architectural photographer who documented all of his work.

Construction Specifications From Primary Documents

(Note: Some of this construction information comes directly from Harold Esten, FAIA, Mr. Goodman's associate from 1950-1952. This information does not pertain, necessarily, to prefabricated housing.)

Walls: In Goodman houses, foundation walls are concrete block. Houses are wood-framed according to modular determinations, but have brick veneer, wood siding, or window glazing as infill. The brick was often used brick, and later, brown, pinkish, or white brick. (There are a few rare houses that have portions of the wall devoted to concrete block panels for protection against heavy winds.) The siding was usually made from cypress, fir, or redwood. It took one of four standard forms: 1) tongue-and-groove, 2) standard beveled horizontal siding, 3) flush siding where the boards, sometimes floor boards, were set vertically and nailed into the tongue so the V groove was hidden, or 4) board-and-batten (on a few custom houses). In addition, after 1953, some houses exhibit T-1-11 panels, which were plywood simulated

tongue-and-groove boards with the simulated grooves initially cut every four inches. According to the Hollin Hills Design Review Guidelines, paint colors on the exterior of that development were: warm gray, gray-brown, deep brown, clay red, black, gray-green and cadmium yellow. All trim, eaves and soffits were white. Exterior wood walls in Hammond Wood were cypress stained with a creosote-based Shingle Stain made by Cabot.

Windows: Windows were typically tall, vertical elements on the building facades except for those used in the bathrooms and in kitchens. The window wall framing served as structural support to the roof. Vertical members were Grade B or better 2"x 6" standard Douglas Fir, fashioned to receive fixed glass or steel casements, whose 3-foot (roughly) size determined the spacing of the vertical window wall members. The boards were picked for straightness and rejected if they had too many knots. They were run through a planer to make the corners crisper and then a router to form the rabbet for the plate-glass panels. The rabbeted window frames are two inches wide on the first floor and three inches wide on the ground floor. There was no caulking needed. The steel sash only added 1 1/4" inches to the profile of the frame.

When windows were banked, the wooden window framing served as part of the building's structure. On the first, basic 1100 square-foot, 3-bedroom one-story house, a 40-foot window wall was typical. The glass helped strengthen the posts so that they could carry the roof loads.

Most of Goodman's windows were manufactured by the Hope Company (of Jamestown, New York) or by Fenestra. Hope specialized in the single-pane, steel casements that Goodman preferred for his operable windows. Sliding glass doors were sometimes made by Arcadia Metal Products, a California company.

In Wheatoncrest, the bedroom walls, which sometimes faced the street, had paired steel casements that flanked fixed glass. Below the glass leading down to the ground were a series of hardboard panels. Takoma Avenue also made use of a mixture of casements and hardboard panels for its window treatment.

Pattern of Openings and Door Materials: Most Goodman houses have an extremely high ratio of glazed to solid wall. Most houses had two doors, one for the main entry and one for the kitchen. Exterior doors are flush, not paneled or partially glazed. If doors were glazed, they would be all glazed, as in sliding glass doors.

Roofs: Some Goodman houses have flat, shed, or butterfly roofs, but the majority feature shallow pitched roofs. Roof slopes were low – 3 feet vertically to 12 feet horizontally. Roof rafters were at 7'6," rather than the conventional 8'6." Interior ceilings often sloped to follow the rafter line giving greater ceiling height. Roof eaves used thin overhangs of 2"x 3" lumber nailed to the rafters. These 2" x 3" outriggers supported overhanging eaves that were employed for three purposes: 1) to discourage the hot temperatures of the summer from infiltrating the house, 2) to encourage the warmth of the low winter sun, and 3) to keep water away from wooden walls and window frames. Because of the thin framing of the eaves, all roof fascias on Goodman homes have a very narrow profile, keeping with the Modern tradition of making buildings that sat lightly on the land. The roofs were vented through circular vent holes in the

side overhanging eaves. The front and rear end gables often were without vents or might feature just one or two small vents. A non-standard 4" x 4" box metal gutter was used to give a crisp edge to the eave.

On his earliest houses, Goodman specified built-up roofing, which consisted of pitch, saturated felt, tar and gravel. All early houses had an attic fan. By the late 1950s, he began specifying asphalt shingles.

Additions: Many of Goodman's custom houses are rectangular (the shape he most preferred as being the least expensive and a challenge for good spatial design). When additions have been made, Goodman's former associates have sometimes made them. These are usually discernible by a difference in roof form, siding or materials, or orientation.

There are several examples in Hollin Hills and one in Hammond Hill where second-story additions have been added by architects who have taken pains to make the additions compatible with the original Goodman home. Patricia Marshall's husband approached Goodman with a sketch for a second-story addition raised partially on steel cased pilotis that he wanted added to his one-story home in Hollin Hills. Goodman's associate, Robert Smith, agreed to fine-tune the drawing while working for Goodman's office and the resulting addition, which creates a T-shaped footprint because the addition partially laid over a corner of the original Goodman house, was reviewed in the National Association of Home Builder's *Correlator* magazine in 1956. Calling it a "novel solution to [a] remodeling problem," the article described how "horizontal expansion would have disrupted valued landscaping and destroyed an excellent view."[16] In the case of architect Eason Cross' home in Hollin Hills, the addition is a small cubic glass tower that projects from the center of the home, almost like a cupola would from a small barn. Mr. Cross was an associate of Mr. Goodman's in the 1950s. In Hammond Hill, architect Jack Cayhill used the same Goodman post-and-beam construction with glass infill concept for his two-story addition that joins the original house at one of its back corners. These additions suggest that if great skill is used and the Secretary of the Interior's Standards are applied, even rooftop additions can be made to Goodman houses without destroying their National Register eligibility.

Carports and Garages: The original Goodman developments did not feature garages, although private garages were accommodated as a type of structure that could accompany the single-family dwelling in the original Hollin Hills and Hammond Wood covenants. Carports were standard on his custom houses, and although they were planned for some of his subdivisions (such as that at Hammond Hill), they were not built, probably for budgetary reasons.[17]

Landscape: See Context 1 and 2 for discussion of landscape architects and landscape design associated with Goodman's work.

Interiors: All Goodman builder houses feature the following interior design elements: 1) an open plan with furniture or a single wall plane intended to be used as dividers of space by function, 2) compact kitchens with metal cabinets, 3) "view walls," or window walls, that seemingly extend the house beyond its actual size 4) prominent hearths, 5) accent walls made of brick or wood (waxed pine, cypress, redwood, or wormy chestnut), 6) floors of asphalt tile usually in earthen tones, wood parquet, regular wood strips, or cork tile, 7), stock birch veneer doors, 8) ceramic tile baths, and 9) Kurt Versen lighting.

The main view wall was always in the living room area, and often led out to a patio. Bedroom end walls also featured floor-to-ceiling glass, thereby making these small rooms seem larger than they were.

In the early 1950s, traditionally exterior materials moved to the inside of the house, highlighting a trend in design innovation and blurring the distinction between interior and exterior. Flagstone at the front door carried through and became the hearth material in most Goodman builder houses. Quarried stone floors carried patios into the living room from the outdoors in many custom houses. (The coldness of stone floors was sometimes moderated by radiant heating, wherein hot-water piping emitted warm air up through the floor and Sisal rugs were often lightly applied over top of the stone.) Slate also could be found as a cap for a fireplace when it turned into a narrower chimney stack in the center of a custom house. Exterior brick chimneys became exposed brick walls on the interior. In addition to the fireplace, these walls always featured built-in wood storage bins, carved out of a square niche in the brick. Most of the fireplaces had prefabricated "heatolater units" with two metal vents placed to either side of the fireplace opening so that heated air was circulated into the room near the source of the fire.

As for wall surfacing, early Goodman interiors were finished in "Zonolite" vermiculite plaster and had fiberglass insulation. Around mid-decade, Goodman made the switch to drywall. He also used tongue-and-groove siding, and after circa 1953, T-1-11 on the interior. These he stained as interior partitions or accent walls. He also used oak floor boards as walls in an innovative gesture. Goodman's houses had other dividers as well. In some cases, this could be a partial wall (not to full ceiling height or to the full length of the room), a "lunch bar" or island kitchen, a "pass-through" or visual opening between a kitchen and eating area, or a chimney that rose up exposed through a center part of the house. In the case of the Rock Creek Woods Unit BC-4D, only a refrigerator enclosure served to separate two rooms. Some of the Goodman houses feature pocket doors, especially in bathroom areas.

Flooring was usually made of strip oak or asphalt tile. Sometimes, if owners preferred, Goodman would use cork tile.

Goodman's kitchens were "modern," featuring metal or Masonite cabinets with brushed nickel or chrome hardware and plastic laminate countertops. All of his ranges were electric, and, in custom houses, he sometimes provided for generous stainless steel countertops so that hot pots had a place to be put down. His custom houses often featured top-of-the-line appliances, and double ovens. For his custom houses, he preferred St. Charles Kitchens, a company that still exists out of New York. The merchant-builder kitchen in Takoma Park featured metal cupboards with brushed-chrome pulls manufactured by Amerock. Above those cupboards are Masonite sliding cupboards close to the ceiling. Almost all of Goodman's kitchens originally featured asphalt tile floors.

His baths were always ceramic tiled. He preferred gray tiles whenever possible, often combining them with black or white. In addition to the standard tile sizes, Goodman often liked to use very small tiles for the bath or shower and orient them vertically for effect. These would then contrast with the larger tiles on other wall and floor surfaces.

The closet doors in his builder houses were made by the Milo Products Corporation, a District of Columbia company run by Milt Lowenthal, an office mate of Robert Davenport's at the Department of Agriculture who had switched to the home hardware business.[18] While many of these closets remain, an equal or higher number have been removed because they were considered difficult to operate. In addition, Goodman's houses often made use of floor-to-ceiling storage space, with upper cabinets of storage housed above closets, both in entryways and in bedrooms. This design idea was supposedly pioneered by Frank Lloyd Wright.[19]

Most of the houses were provided with Kurt Versen point-source metal light fixtures that were attached at the ceiling or upper wall surface. This company is still in business and has headquarters in Westwood, New Jersey. In Crest Park, the model house had the most decorative pendant lighting of any seen in Goodman house. Only in Wheatoncrest were ceiling lights not provided. These homeowners were only provided with outlets for standing or table lamps.

As noted earlier, radiant heating was often selected for Goodman's custom houses while forced hot air was used in his builder housing. In a radiant heating system, electric coils or hot water in plastic or copper tubes were embedded in the concrete floor or piped through coils built into the plaster ceiling. Hot air rose up through the floor or emanated down from the ceiling. The subdivisions' forced hot-air systems were located beneath the concrete slab floors that were poured six inches above the exterior ground level in order to incorporate air ducts underneath. These ducts were used by forced air, reverse flow gas furnaces, an innovation at the time, that provided a degree of radiant heating as well as convection flow hot air supply at perimeter registers. (The advent of forced hot air allowed Modern architects to remove the basement from the house entirely. No longer gravity fed, the heater could be located on the first floor and the air *forced* to go where it was required.) Goodman preferred, wherever possible, to locate his ducts in the floor close to the windows so that there would be a heat source between the interior and the window wall. When possible, Goodman took advantage of solar orientation, positioning his most extensive view walls towards the south to take advantage of warm air.

Goodman did not include built-in furniture in his homes (except for some modest shelving), but his houses were intended to receive Modern furniture. Goodman's houses were meant to be furnished with lightweight, movable furniture, not only to complement the glazed wall area, but to be flexible when social and familial groupings changed. Plywood, laminated wood, fiberglass, and tubular steel all made the creation of this portable, compact furniture possible.

There were several top design firms crafting Modern furniture - Knoll, Herman Miller, Scan, etc. – and many Goodman home owners had and still have furniture from these sources in their homes. These firms employed architects and design professionals for trademark products. Eero Saarinen, for example,

created the fiberglass-based "Womb" chair and the "Tulip table" for Knoll. Knoll also revived Bauhaus furniture by Mies van der Rohe and Marcel Breuer. Charles Eames fashioned an ergonomic chair for Herman Miller based on World War II Navy work he had undertaken fabricating leg splints made out of molded plywood. Isamu Noguchi, the sculptor, made paper lampshades and several of the Goodman homeowners own elegant George Nakashima furniture.[20] Russell Wright made Modern dinnerware for a variety of companies using a plastic that had been used to line army helmets during the war.

As for textiles, window walls in Goodman houses were typically treated with curtains in fabrics that matched or complemented the wall color. These were often neutral shades of color and the material was sometimes fiberglass. Many of the smaller windows came equipped with Venetian blinds.

Associative Characteristics

In order to qualify under Criterion A, all of the eligible properties should have an association with one or more of the following: 1) post-World War II suburbanization in the metropolitan Washington area, 2) the creation of affordable housing for veterans, and/or 3) trends in Modern ideals for both land planning and architecture. The properties should represent new trends in suburban land planning (such as the creation of cul-de-sacs and streets that conformed to topography, the preservation of trees) and the emergence of the role of the architect in creating affordable, non-traditional builder housing.

Geographical Information

Almost all of the eligible properties will display a cultural landscape approach that made the natural environment a key aspect in the layout of streets, the siting of houses, and the creation of views. The subdivisions Goodman laid out should be considered "historic designed landscapes."

Boundaries

All of the eligible properties have as their boundaries either original lot lines as determined by individual surveys or subdivision plats. In cases where Goodman houses are interspersed within the same subdivision with houses by other builders or architects (such as Hollinridge, Wheatoncrest, and Crest Park), boundaries will have to be determined by seeing if there are clusters of Goodman homes that can be nominated, or whether the resources would be better nominated as individual houses.

Variations Occurring within the Property Type

The most common variation occurring within the property type is the change in floor plan due to Goodman's constant search for an efficient, interesting Modern plan. This results in changes in: 1) the footprint of the building (rectangular, square, etc.), 2) the amount of levels (one, split, two, three); and 3) the configuration of the wall into modular frames composed of either glazing, brick, and wood (or plywood) siding.

Locational Patterns of the Property Type

All of the properties exist beyond the confines of the city of Washington, D.C., in what would be considered suburban settings as of the late 1940s through the early 1960s.

Condition of the Property Type

(NOTE: See Registration Requirements below for more specific information on integrity as it relates to eligibility.)

Since the earliest examples of the merchant-builder property type were constructed for veterans and/or people of modest means, Goodman houses from the late 1940s/early 1950s are small. Many of these houses have received additions – some very compatible in character – and some have suffered from deferred maintenance. In both custom and merchant-builder houses, single-pane windows have sometimes been replaced with more thermally efficient windows, but in the majority of cases, this has not undermined the legibility of the Goodman framed window wall to a degree that would make the resources ineligible. Likewise, many of the early Goodman tar and gravel roofs have been replaced with shingles, but this alteration has not destroyed a material that is considered critical to the building's eligibility. It should be noted that Hammond Wood, Hammond Hill, and Rock Creek Woods are beside major arterials that connect to the city – Veirs Mill Road and Connecticut Avenue – and the widening of these roads would adversely affect Goodman houses.

Period of Significance and Location

The properties considered in this MPS were built between 1945 and 1975 and all are located in Montgomery County, Maryland. The period of significance for a given resource begins with the earliest date of the Goodman firm's involvement. This starting date typically will be either the date of the sale of the land to the builder associated with Goodman or the date of Mr. Goodman's earliest conceptual design (for architecture) or for land planning (for a subdivision). The ending date will either be the date of completion of the Goodman house(s) or the date at which most of the early, contributing additions were built.

PROPERTY TYPE SIGNIFICANCE

Charles M. Goodman's custom and builder houses are young, but significant cultural resources. They convey the best of his architectural legacy, showcasing his great talent at taking the average dwelling and making it into an art form itself by his insistence on experimentation, adaptation of European and American modern ideas, and close collaboration with builders **(Context 1)**. They convey his innovation in suburban planning in the metropolitan Washington region in the post-Second World War period by telling the story of how pioneering architect/builder teams were redefining the monotonous suburban cultural landscape into enclaves that were overwhelmingly naturalistic **(Context 2)**. Finally, they reflect Goodman's interpretation of the Modern architectural idiom through his ever-evolving floor plans; the use of new and used materials in combination; an abundance of technical innovations; an exuberance in the employment of the window wall; and a spare, yet elegant structural expressionism **(Context 3)**. This MPS addresses Goodman's buildings and subdivisions in Montgomery County, Maryland, and properties are evaluated in a local context. However, Goodman's buildings and subdivisions occur elsewhere in the Washington, DC metropolitan area, and much of the information contained in this document might be applied to a broader study of his work. If the geographical focus were broadened, a state or national level of evaluation may be appropriate.

Modern post-World War II housing by Charles M. Goodman is significant in the areas of Architecture, Community Planning and Development, Landscape Architecture, and Social History. These postwar buildings are significant indicators of several important patterns of events **(Criterion A)** and architectural ideals **(Criterion C)**. In the case of Hollin Hills, Virginia, a case could be made for an association between the resources and Mr. Goodman himself under **Criterion B**, since Hollin Hills was his design laboratory and the subdivision for which he attained international acclaim. Several of the properties may need to cite **Criteria Consideration G** as special exceptions, due to their relatively recent construction. (See below.)

While there were other subdivisions in Bethesda that preserved topography (Viers Mill Village) and/or trees (Wood Acres), many of these employed traditional architecture (Cape Cods in the former and Colonial Revivals in the latter). Only a handful of subdivisions made use of both progressive land planning ideas and progressive architecture. These Montgomery County subdivisions - all of Goodman's and those of Edmund Bennett working with Keyes, Lethbridge, Satterlee and Smith - are few and far between.

Criterion A applies when:

> A Goodman subdivision reflects the trend toward a naturalistic neighborhood in the development of the Washington metropolitan area as opposed to one that has destroyed topography and removed trees and vegetation.
>
> A Goodman subdivision reflects the immediate need for post-World War II housing due to a national housing emergency.

A Goodman subdivision reflects the ideals of progressive people, often looking for a place to live or raise a family that was characterized by open-mindedness, artistic endeavor, liberal politics, a love for nature, and a sense of community interaction.

Criterion C applies when:

A Goodman house reflects an owners' interest in pursuing an avant-garde architecture for a private home.

A Goodman subdivision is distinct from the ranch or traditional houses around it and is an intact example of the extensive use of glass, the modular approach to architecture, the exposed window frame as structure, the mixing of materials, the adaptation of the house to its landscape, etc.

A Goodman house or subdivision represents the movement to promote a Modern American vernacular architecture.

To satisfy Criteria Consideration G, the property type should either or both:

1. Demonstrate Goodman's ability to create a modest, affordable yet creatively Modern home and site plan - **an accomplishment of exceptional significance under Criterion A** - because Goodman's model for houses and neighborhoods went far beyond the FHA "minimum house" and its land planning suggestions in both design and planning ideals.

2. Demonstrate the impact Mr. Goodman's work had on Modern architecture and land planning – **an effect of exceptional significance under Criterion C** - because: a) other local area architects followed his lead in collaborating with builders (e.g., Keyes, Lethbridge, and Condon with Edmund Bennett) and b) other local architects adopted aspects of Goodman's design in creating a Mid-Atlantic Modern vernacular.

Further Support for Criteria Consideration G

Mr. Goodman was a pioneer in his architectural profession and his work was widely recognized by the architectural profession and by home-builders associations both in this country and abroad during his lifetime. His work continued to win awards, such as "test of time" awards, well after the completion of projects. Goodman was continually profiled in books discussing the most important American architects of the 20th century.

Of all the Modern architects working on a large scale in the metropolitan Washington area, Goodman's work was not only the earliest, but the most urbane, the most pared-down, the most truly modern in its floor-plan conceptualization and its extensive use of glass. Other architects had designed custom modern houses contemporaneously with Goodman, but no one had done a large-scale development.[21]

Scholars are taking a strong interest in the subject of Modern architecture from the middle of the 20th century and Mr. Goodman's particular involvement in the movement. A retrospective of Mr. Goodman's work is being planned at the National Building Museum probably for 2006, with an accompanying publication by Gregory Hunt, Dean of the School of Architecture at Catholic University. *Hollin Hills: A Semicentennial Publication of the Civic Association of Hollin Hills* (Civic Association of Hollin Hills, 2000) is a multi-faceted look at a premier Goodman community known for its architecture, planning, and social history. *Modernism* magazine has done two profiles on Goodman. At a more popular level, a major article on Goodman's work in the Washington, DC area was published in the DC edition of *The City Paper* in September 2003. Finally, Dwell Magazine has a regular circulation of devotees of Modern architecture, and furniture from the 1950s and 1960s (both original to the period and reproductions) is enjoying a substantial following.

PROPERTY TYPE REGISTRATION REQUIREMENTS

To be eligible for listing in the National Register through this MPS, a Goodman house or neighborhood must demonstrate sufficient historic integrity to visibly reflect its overall physical appearance during the period of significance. Generally speaking, historic integrity is composed of seven qualities: location, design, setting, materials, workmanship, feeling, and association. (Note: See "Historic Residential Suburbs in the United States, 1830-1960" Multiple Property Listing for a description of the seven aspects of integrity as applied to historic residential suburbs. See National Register Bulletin 15 for basic definitions of the seven aspects of integrity.)

Registration Requirements for Custom Houses

(See Figures 1-5)

An example of this property type may be considered eligible under Criterion C when it retains integrity in design and materials to reflect signature aspects of Goodman's design, such as the extensive window wall, the use of wooden siding, the presence of flush doors, and the employment of a low-pitched, butterfly or flat roof. For Criterion A, integrity should be present in the original boundaries and residential use.

Specifically, Goodman custom houses that are eligible for the National Register should have integrity of **location, design, materials, setting, and association.** Resources should meet the following requirements:

1. A Goodman custom house should not be moved from its original location. (**location**).

2. A Goodman custom house should be one in which the "Goodman form" is clearly legible (**design and materials**). The "Goodman form" would include most or all of the following features:

A. At least one expansive glass window wall wherein the overall size of the opening has not been compromised and wooden members of the glazing unit serve as part of the structure of the house. The house should have a generous sense of transparency.

B. A geometric footprint that is still discernible despite any later additions. (This is typically a rectangle, but sometimes a square; Goodman undoubtedly liked the rectangle because it opened more of the house up to the midday sun.)

C. A prominent chimney.

D. A low-pitched, flat, shed, or butterfly roof, often but not always with wide eaves.

E. The employment of used brick, vertical tongue-and-groove siding, T-1-11, or other non-traditional materials.

F. An interior that demonstrates aspects of the open floor plan.

3. A Goodman custom house should display evidence of original topography, landscape or circulation features, patios, screen walls, buffers, etc. (**setting**).

4. A Goodman custom house should maintain a link between its historic origin and the events that led up to its creation (**association**). The resources can reflect this association by remaining residential in character, being exclusive of commercial use, and resembling postwar housing in their architectural expression.

A Goodman custom house will meet registration requirements if:

1. **Wall Materials:** Original wall materials are substantially intact. Replacing portions of rotted siding with new siding to match or of comparable appearance will not cause the building to fail to meet eligibility requirements. Nor will covering over original wood siding with vinyl or aluminum, provided the original material is still underneath.

2. **Windows:** One tall "view wall" with fixed upper sash and operable lower sash is still apparent, along with the post-and-beam structural expressionism of this main window unit.

3. **Roof:** Roof form remains substantially unchanged. (See "Additions" below for exception.)

4. **Additions**: The original Goodman form remains discernible. Buildings with either first-or second-additions will still meet eligibility requirements if the addition is *either* clearly demarcated from the original Goodman form by its location or if it complements the original Goodman form in spirit.

5. **Carports and Garages**: Original secondary elements such as carports and sheds are in their original locations and display substantially original form.

6. **Landscape:** Original or early landscape features, such as retaining walls, patios, decks, privacy screens, and short bridges, are in their original location and have retained their original character to a substantial degree.

7. **Interiors**: The Goodman floor plan is substantially unaltered.

Registration Requirements for Merchant Builder Subdivisions

(See Figures 6-14, 25-30)

For these property types, the whole is greater than the sum of its parts. Integrity should be determined based on the overall feel of the subdivision, with less emphasis on the individual integrity of each and

every house. For Criterion A, integrity should be present in the original boundaries, circulation pattern of streets and walkways, the retention of the original lot lines, and the continuation of the community use as residential. For Criterion C, integrity should be present in streets and houses that conform closely to topography, a mature tree canopy and other plantings, variations in the way houses are sited on each lot (as opposed to a repetitive placement pattern), and a distinctively transparent quality to the houses that allows them to "commune" with nature.

Specifically, Goodman merchant builder subdivisions that are eligible for the National Register should have integrity of **location, design, setting, feeling, and association.** Resources should meet the following requirements:

1. A Goodman merchant builder subdivision should retain - to a large extent - its original boundaries, and have streets and lots that have remained constant in their size and shape (**location**).

2. A Goodman merchant builder subdivision should reveal Goodman's site planning, including arrangement of streets, division of blocks into house lots, setbacks and side yard lines, and the elements that joined the houses to their sites, such as patios, screen walls, etc. (**design**).

3. A Goodman merchant builder subdivision should display a sense of a natural setting and houses that complement the land. The subdivisions should have a sense of separation from other adjacent subdivisions, whether through buffers, distinctive street patterns, unusual house siting, architecture, or all of the above (**setting**)

4. A Goodman merchant builder subdivision should evoke feelings of a time when architects were attempting to break away from traditional architecture and create something completely anew. The subdivision should reflect the postwar aim to use new materials, especially glass, and to break away from the standard street grid (**feeling**).

5. A Goodman merchant builder subdivision should maintain a link between its historic origin and the events that led up to its creation (**association**). The resources can reflect this association by remaining residential in character and being exclusive of commercial use.

The following alterations should **not** prevent a Goodman merchant subdivision from meeting registration requirements:

1. **Streetscape and Signage**: Adding speed bumps or adding a well-designed National Register or subdivision name sign.

2. **Subdivision lot lines**: Adding fencing that is appropriate to define lot lines.

3. **Landscape and Built Features within the Landscape:** Changing plant materials or rebuilding retaining or screen walls. Construction of a privacy fence that is well-sited and uses appropriate materials.

Registration Requirements for Merchant Builder Houses

(See Figures 16-20, 21-31-39)

For these houses, the emphasis will be on evaluating the particular structure, as opposed to the broader subdivision, since the houses are mixed in with others designed by different architects. For Criterion A, integrity should be present in the original boundaries of the house lot and continued residential use. For Criterion C, integrity should be present in Goodman's design and materials, such as the extensive window wall, the use of wooden siding, the presence of flush doors, and the employment of a low-pitched, butterfly or flat roof. Specifically, a Goodman merchant builder house that is eligible for the National Register should have integrity of **location, design, materials, setting, and association.** Resources should meet the following requirements:

1. A Goodman merchant builder house should not be moved from its original location. (**location**).

2. A Goodman merchant builder house should be one in which the "Goodman form" is clearly legible (**design and materials**). The "Goodman form" would include most or all of the following features:

A. At least one expansive glass window wall wherein the overall size of the opening has not been compromised and wooden members of the glazing unit serve as part of the structure of the house. The house should have a generous sense of transparency.

B. A geometric footprint that is still discernible despite any later additions. (This is typically a rectangle, but sometimes a square; Goodman undoubtedly liked the rectangle because it opened more of the house up to the midday sun.)

C. A prominent chimney

D. A low-pitched, flat, shed, or butterfly roof with wide eaves.

E. The employment of used brick, vertical tongue-and-groove siding, T-1-11, or other non-traditional materials.

F. An interior that demonstrates aspects of the open floor plan.

G. Any other type-specific element that is specifically character-defining, such as the clerestory window in the center of the Wheatoncrest house, Unit C-3.

3. A Goodman merchant builder house should display evidence of original topography, landscape or circulation features, patios, screen walls, buffers, etc. (**setting**).

4. A Goodman merchant builder house should maintain a link between its historic origin and the events that led up to its creation (**association**). The resource can reflect this association by remaining residential in character and resembling postwar housing in its architectural expression.

A Goodman merchant builder house will meet registration requirements if:

1. **Wall Materials:** Original wall materials are substantially intact. Replacing portions of rotted siding with new siding to match or of comparable appearance will not cause the building to fail to meet eligibility requirements. Nor will covering over original wood siding with vinyl or aluminum, provided the original material is still underneath.

2. **Windows:** One tall "view wall" with fixed upper sash and operable lower sash is still apparent, along with the post-and-beam structural expressionism of this main window unit.

3. **Roof:** Roof form remains substantially unchanged. (See "Additions" below for exception.)

4. **Additions**: The original Goodman form remains discernible. Buildings with either first-or second-additions will still meet eligibility requirements if the addition is *either* clearly demarcated from the original Goodman form by its location or if it complements the original Goodman form in spirit.

5. **Carports and Garages**: Original secondary elements such as carports and sheds are in their original locations and display substantially original form.

6. **Landscape:** Original or early landscape features, such as retaining walls, patios, decks, privacy screens, and short bridges, are in their original location and have retained their original character to a substantial degree.

7. **Interiors**: The Goodman floor plan is substantially unaltered.

Registration Requirements for Prefabricated Houses

(See Figure 15)

For Criterion A, integrity should be present in the materials and design in such a way that the house reflects the search for new modes of construction in the postwar period. For Criterion C, a property should retain integrity not only in design and materials, but also in workmanship, in the sense that the house's method of construction – prefabrication – has not been altered or significantly reinforced by means of traditional construction.

Goodman prefabricated houses that are eligible for the National Register should have integrity of **design, materials, and workmanship** and meet the following requirements:

1. A Goodman prefabricated house should have a Modern appearance via any of the following elements: a more-than-typical amount of glass, low or flat roofline, lack of overt decoration, brick or concrete screen walls, patios, etc. (**design**).

2. A Goodman prefabricated house should show evidence of Modern materials: glass, aluminum, tongue-and-groove siding, T-1-11 (plywood substitute for siding), other plywood panels, Masonite (hardboard), etc. (**materials**).

3. A Goodman prefabricated house should be constructed of prefabricated parts (pre-made wall panels, pre-hung doors and windows) and should be able to be matched to historic brochures or otherwise tied through evidence to specific Goodman designs for prefabricated housing (**workmanship**).

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[1] Goodman-designed merchant builder subdivisions in Virginia and their planning dates are: Hollin Hills, 1946 and Oak Forest, 1953.

[2] This nomination covers work only designed by or designed under the direction of Charles M. Goodman. It does not cover resources designed by Mr. Neil Greene, Mr. Goodman's partner between 1962-63, or by others whom Mr. Goodman employed, but who then departed to establish successful practices on their own, such as Mr. Eason Cross or Mr. Harold Esten.

[3] The Connecticut Avenue extension was not laid until 1964, so residents of Rock Creek Woods took Newport Mill Road and various side streets to get between work and home.

[4] Eason Cross Jr., AIA, "Hollin Hills: A Postwar Pioneer Reaches 30," *AIA Journal* (February 1980), 57.

[5] One of the few other architectural firms to offer land planning services was Keyes, Lethbridge, Condon. See "Residential Work Designed by Keyes, Lethbridge and Condon and Built by Edmund Bennett in Maryland, 1954-1973" by Dr. Isabelle Gournay and Dr. Mary Corbin Sies, University of Maryland.

[6] "A Squarish Plan with Inside Bath," *Architectural Forum* (December 1951), 128.

[7] Maria Wayne, Interview by Elizabeth Jo Lampl, October 2002 in Ms. Wayne's home in Hollin Hills, Virginia.

[8] Ventre, "Goodman Houses, Goodman's People." Social History paper for the Rock Creek Woods Civic Association, n.d.

[9] For FHA subdivision influence, see Cynthia L. Girling and Kenneth I. Helphand, *Yard Street Park: The Design of Suburban Open Space* (New York: John Wiley & Sons, Inc., 1994.

[10] "10 Years of Hollin Hills," *Hollin Hills Bulletin, 40th Anniversary Issue* (November 1989). Section titled: "We Talk to Goodman."

[11] Maria Wayne and Eason Cross, interview.

[12] *Hollin Hills Bulletin, 40th Anniversary Issue* (November 1989), 7.

[13] Categories come from *Hollin Hills at Forty*: *A Supplement to the 1984 Publication Hollin Hills: A History into the Fourth Decade* (Civic Association of Hollin Hills, 1989), 37. These categories generally hold true for the Montgomery County Goodman subdivision as reflected in many conversations between Elizabeth Jo Lampl and original and early residents.

[14] Modern Residential Design Symposium, February 8, 2003 at University of Maryland School of Architecture sponsored by the Montgomery County Historic Preservation Section. Landscape comments by Andy Balderson, former partner of Thurman Donovan.

[15] Patricia Marshall, one of the original residents of Hollin Hills, recalled that the owners were given a choice of brick – new, used, or white. Eason Cross remembered that the used brick in Hollin Hills came primarily from demolished row houses in Baltimore. Mrs. Marshall wrote: "I don't remember that the architect expressed any

preference [at brick color]. At that time, fine old brick buildings were still being torn down in Alexandria and used brick was cheap. Large piles of it . . .were heaped up where the Hollin Hills pool parking lot is now." Letter from Patricia Marshall to the Hollin Hills Architectural Review Committee, circa 1991, in possession of Patricia Marshall.

[16] "Novel Solution to Remodeling Problem," *NAHB Correlator* (August 1956), 124-126.

[17] The original covenants for Hollin Hills left open the option for homeowners to add two-car garages to their sites in the future.

[18] Their story was told by Robert Marshall in the *Hollin Hills Bulletin, 40th Anniversary Issue (November 1989),* "The Prehistory of Hollin Hills: A Footnote." The statement was: " . . . where behind a stone wall we found the rickety old Hollin Hills farmhouse office—and another surprise awaiting within. Who should we confront there but an old acquaintance of Pat's from her wartime years of servitude at Agriculture, Bob Davenport. At USDA he had been a survivor of some phasing-out marketing program, using his remaining days of public service figuring out the challenges of private house building. His similarly situated office-mate, one Milton Lowenthal, was designing hardware on government legal pads for what became the Milo sliding doors in the early Hollin Hills houses." (7). Lowenthal had a Washington, D.C office and a manufacturing plant in Pennsylvania. The product was prefabricated in the shop and featured sliding doors on casters.

[19] Martin, "Tract-House Modern," 41.

[20] George Nakashima was an American citizen who was trained as an architect but became a furniture designer. After being released from a Japanese internment camp, he opened a furniture studio in New Hope, Pennsylvania around 1945. His pieces are known for retaining the beauty of the trees that he used. He received many awards over his lifetime, including the Gold Craftsmanship Medal of the American Institute of Architects in 1952. He died in 1990, but his studio is still being run by his daughter.

[21] Albert Kastner's design of the Walter Teichmann Residence of 1940-41 in Bethesda is one of the only known examples in Montgomery County.

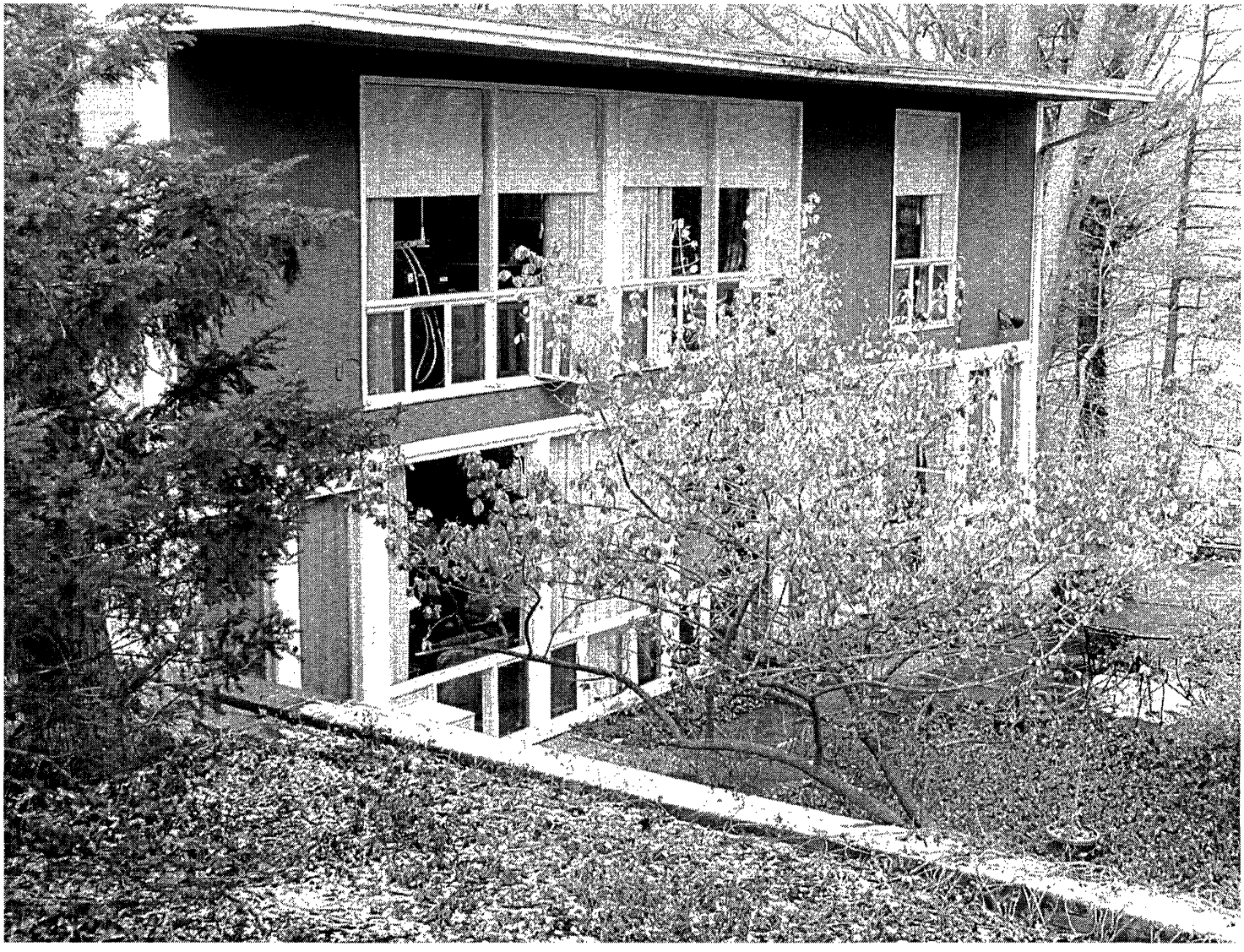

Figure 1
The Jacobs House
Property Type: Custom House
Source: Elizabeth Jo Lampl, May 2003

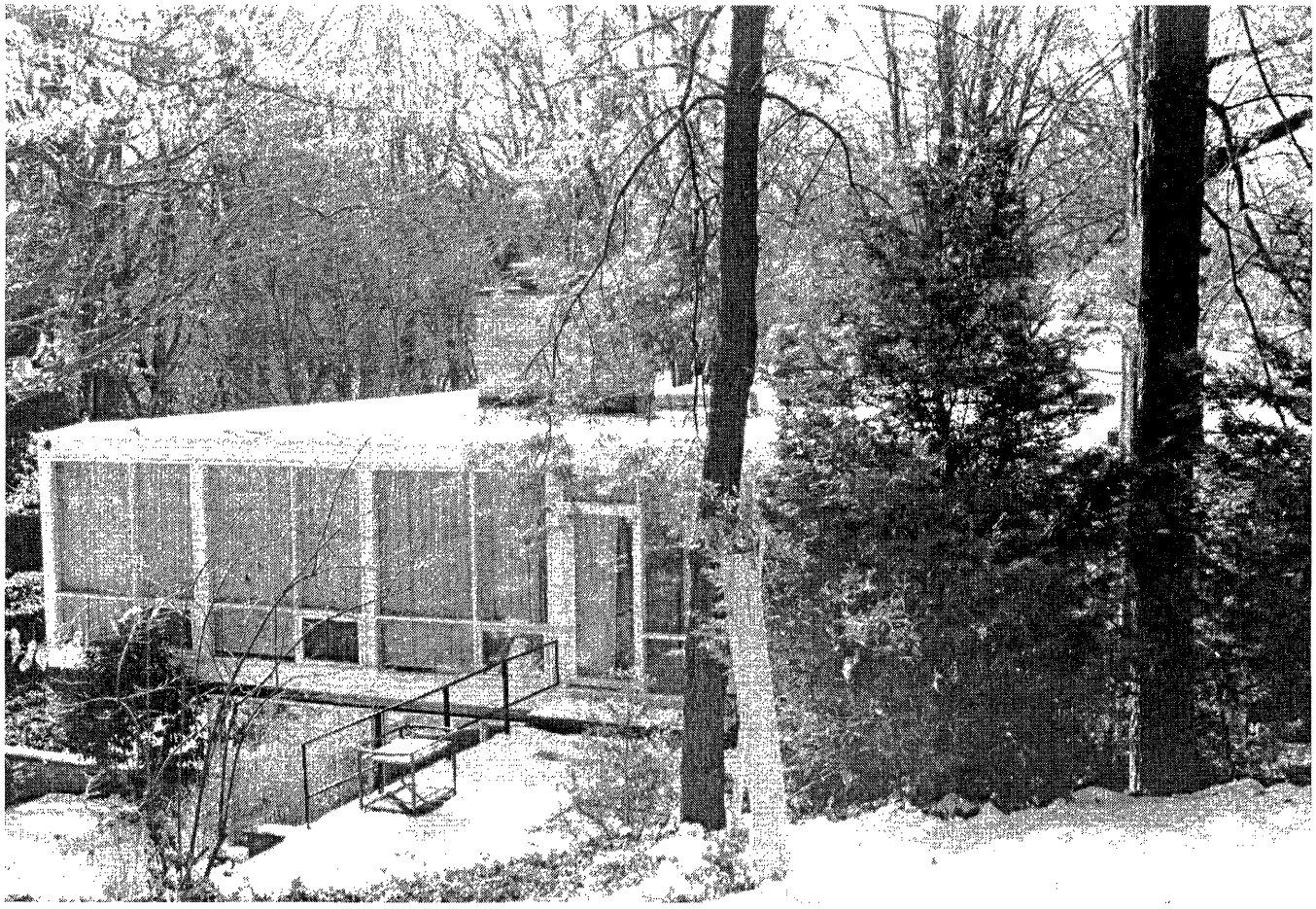

Figure 2
The Homes House
Property Type: Custom House
Source: Elizabeth Jo Lampl, February 2003

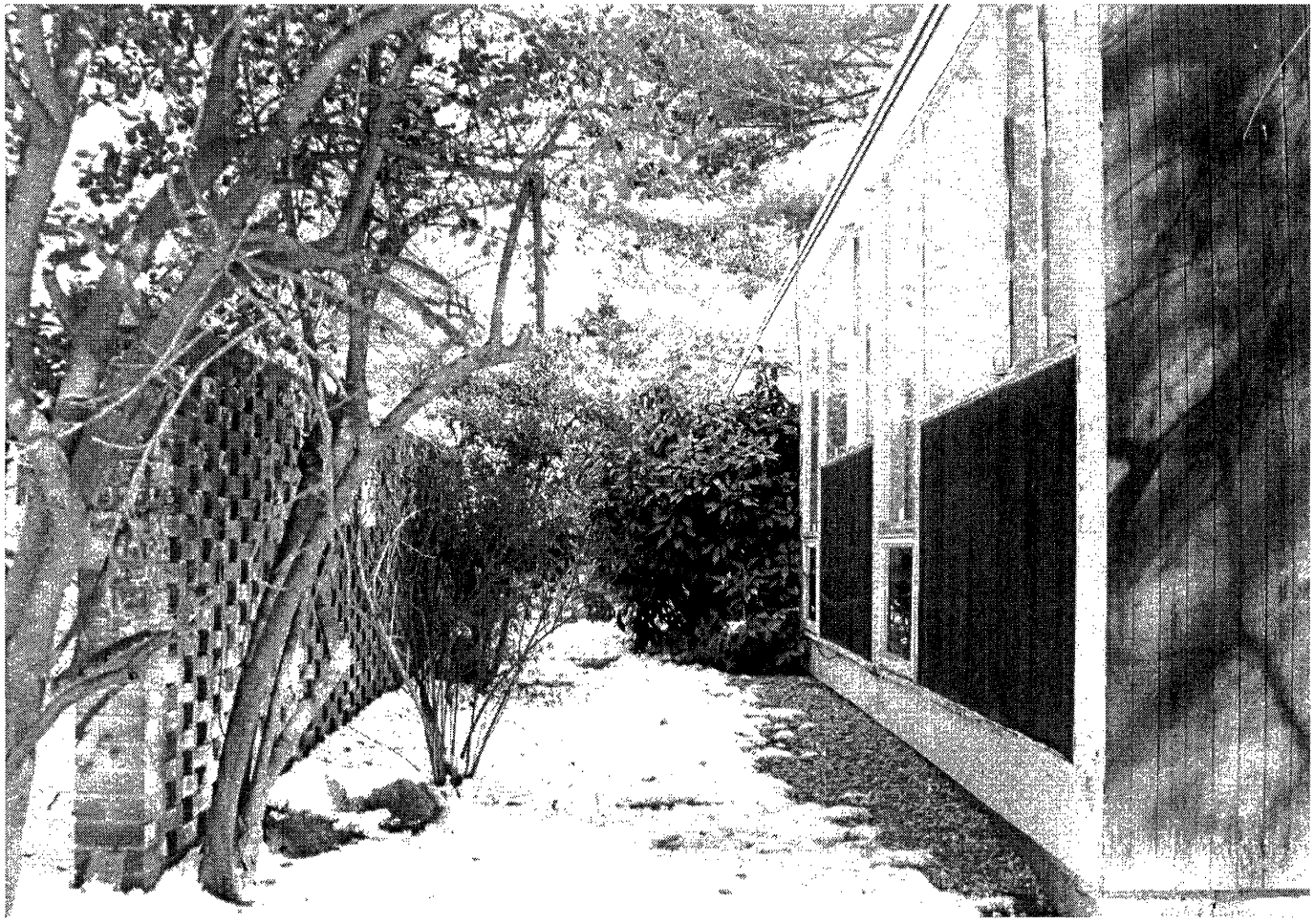

Figure 3
The Schlosser House
Property Type: Custom House
Source: Elizabeth Jo Lampl, February 2003

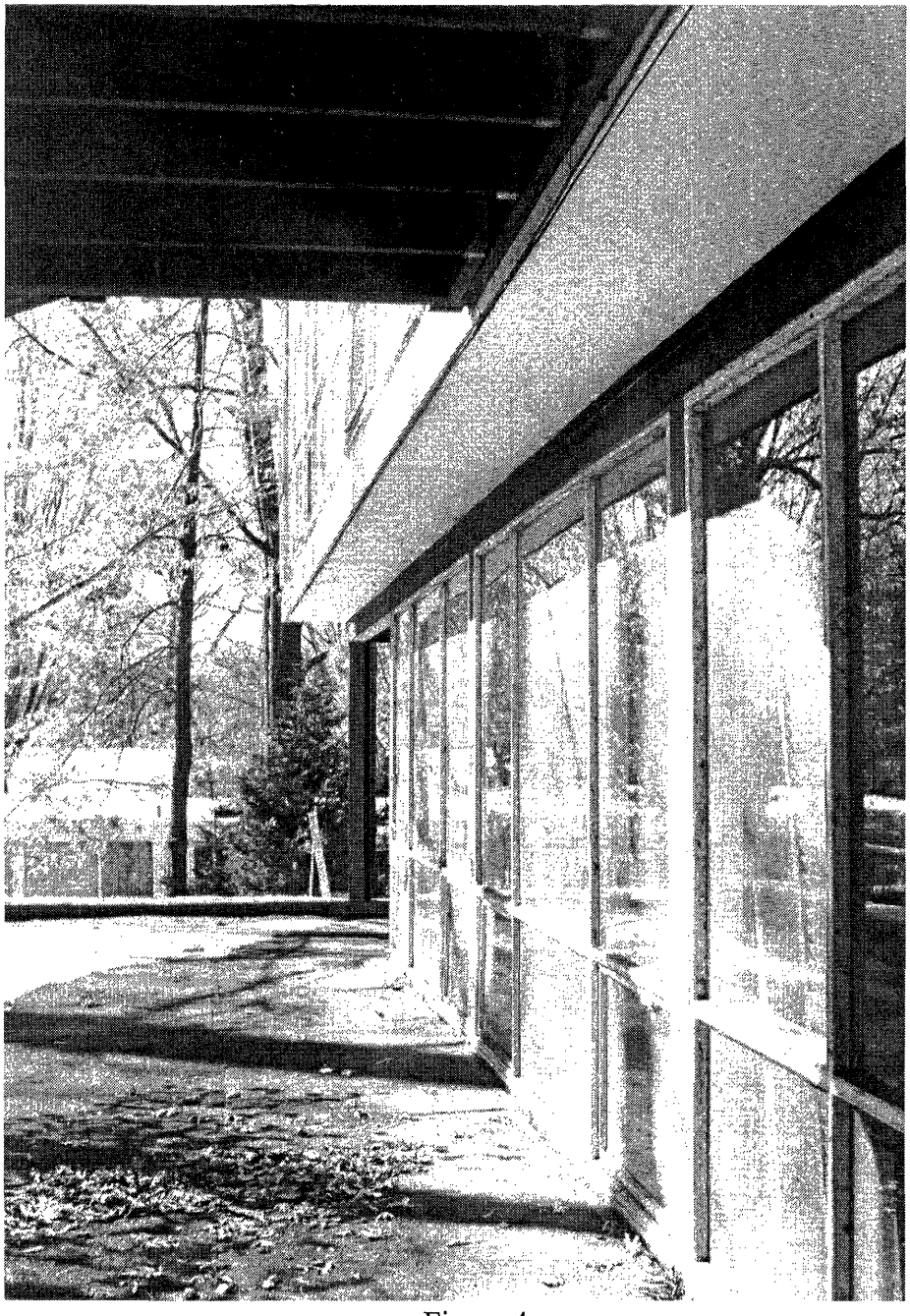

Figure 4
The Schlosser House
Property Type: Custom House
Source: Elizabeth Jo Lampl, February 2003

Figure 5
The Schlosser House Interior
Property Type: Custom House
Source: Elizabeth Jo Lampl, September 2003

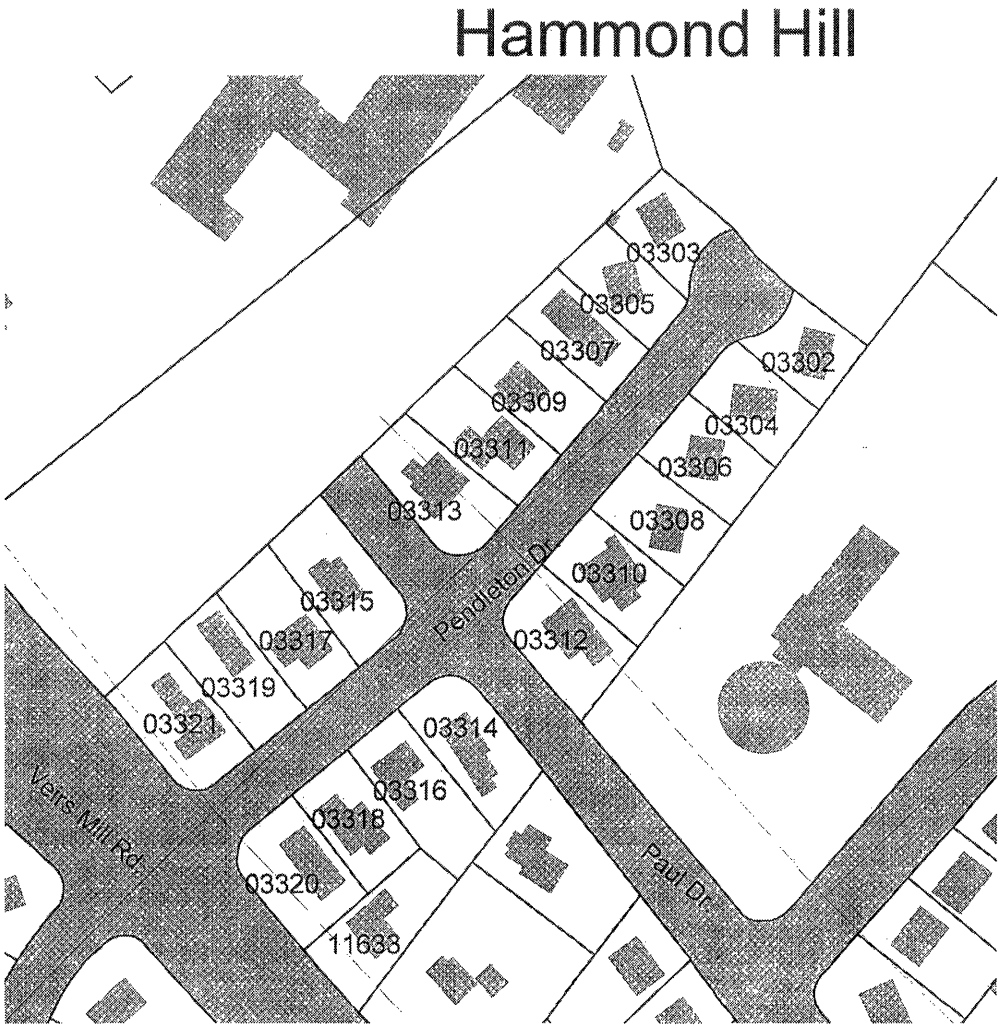

Figure 6
Hammond Hill, Silver Spring, Maryland
Property Type: Merchant Builder Subdivision
Source: Montgomery County Department of Park and Planning

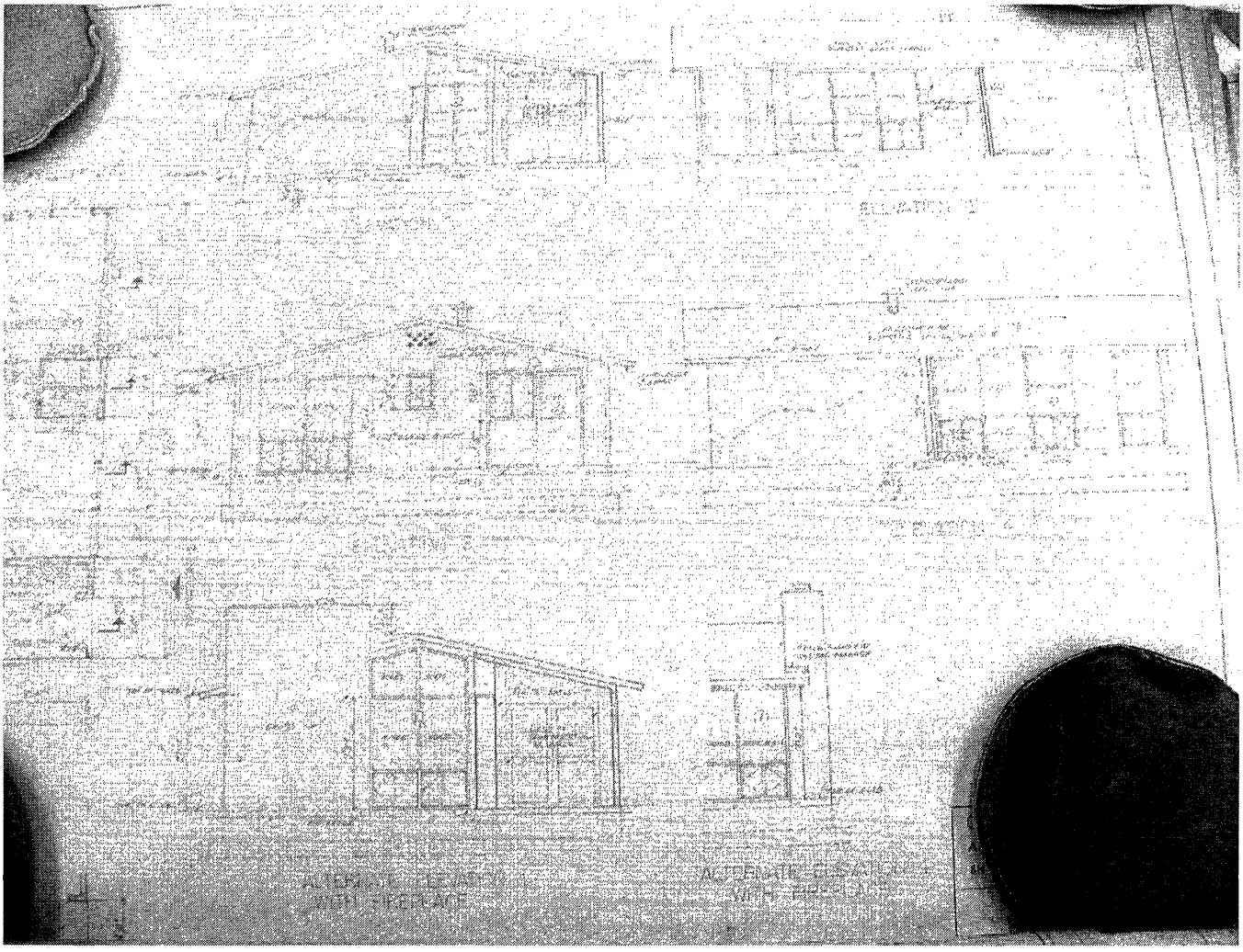

Figure 7
Elevation, Hammond Hill, Unit 2BR
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

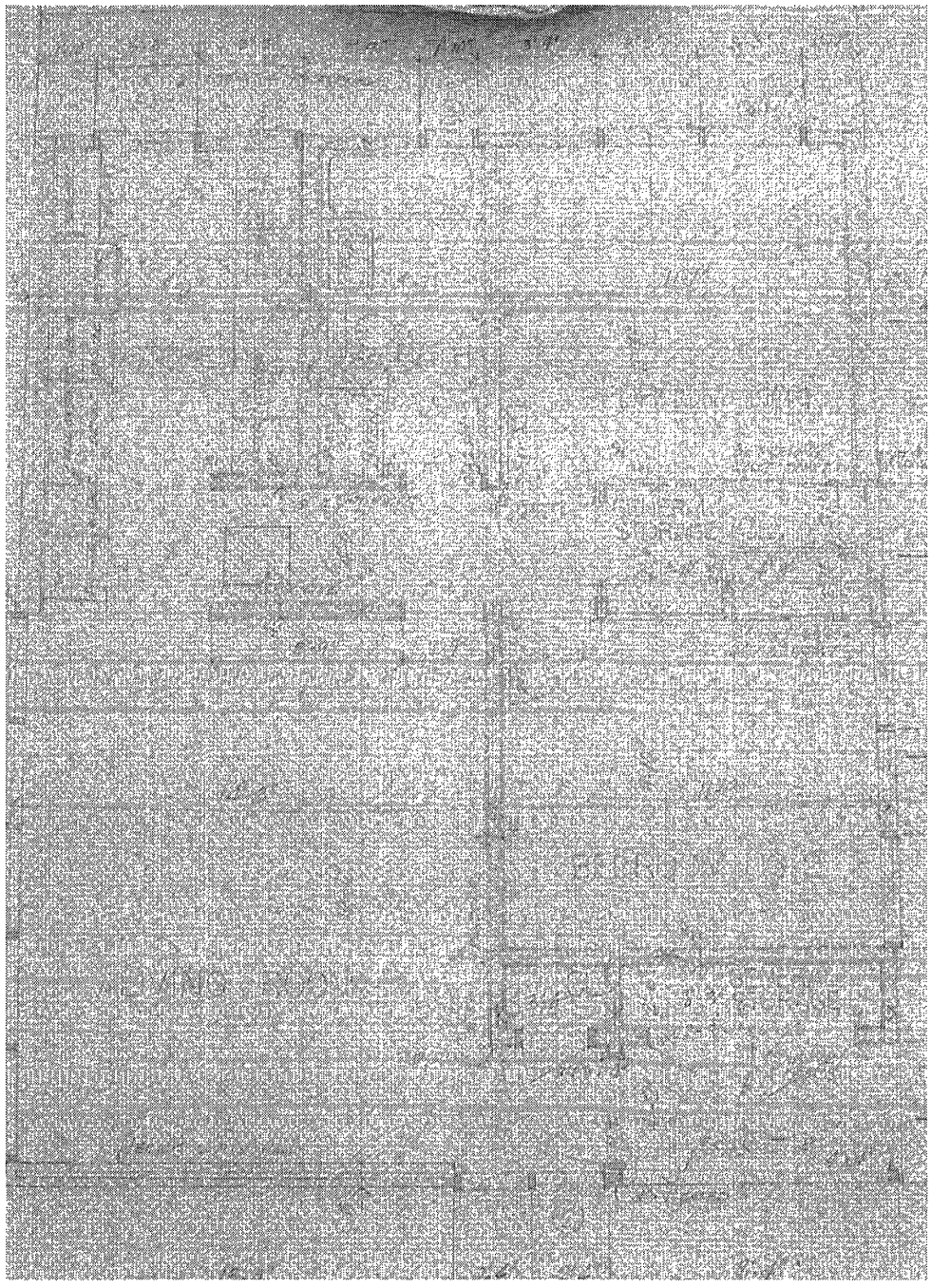

Figure 8
Floor Plan, Hammond Hill, Unit 2BR
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

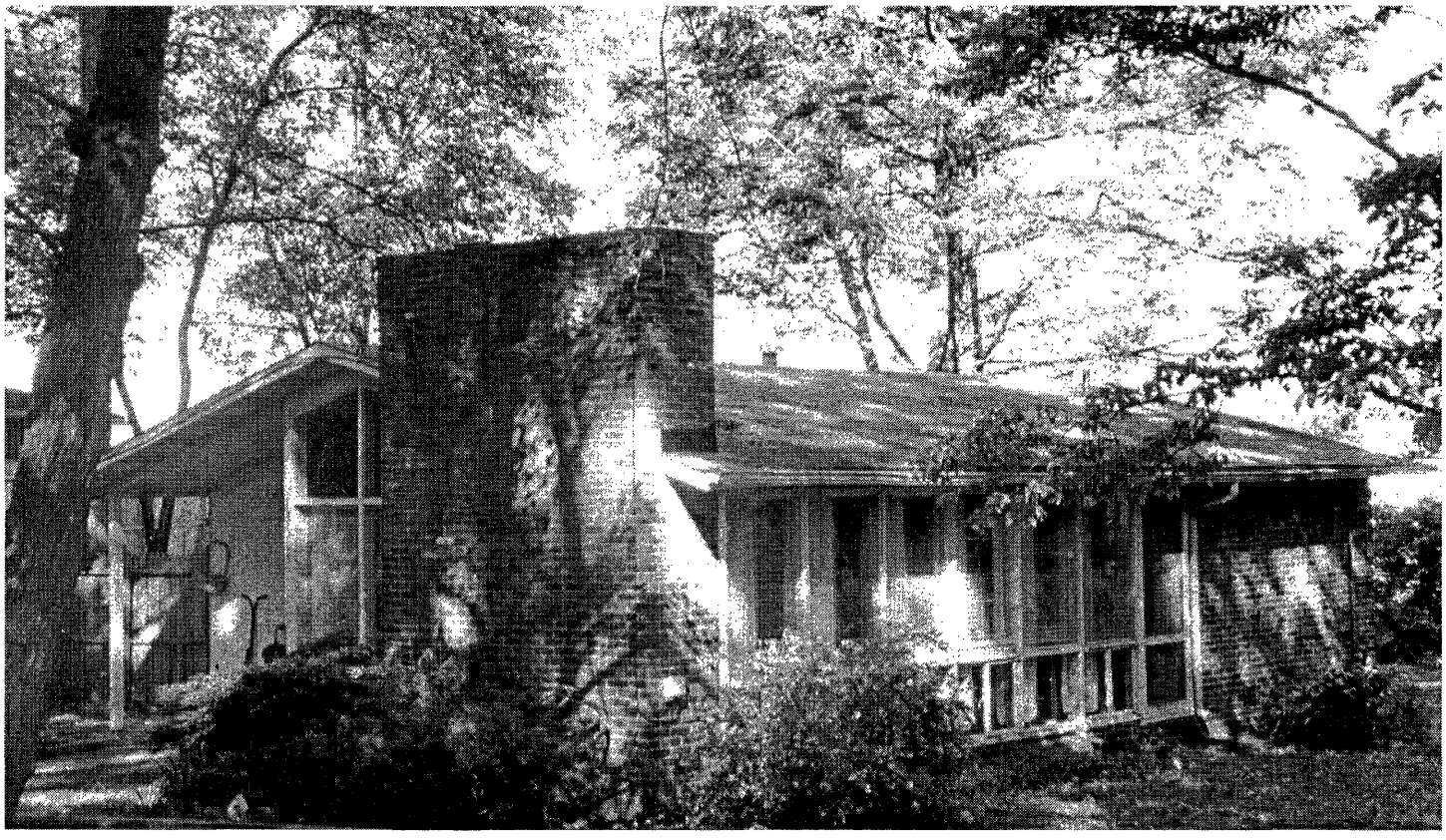

Figure 9
Hammond Hill, Unit 2BR
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, September 2003

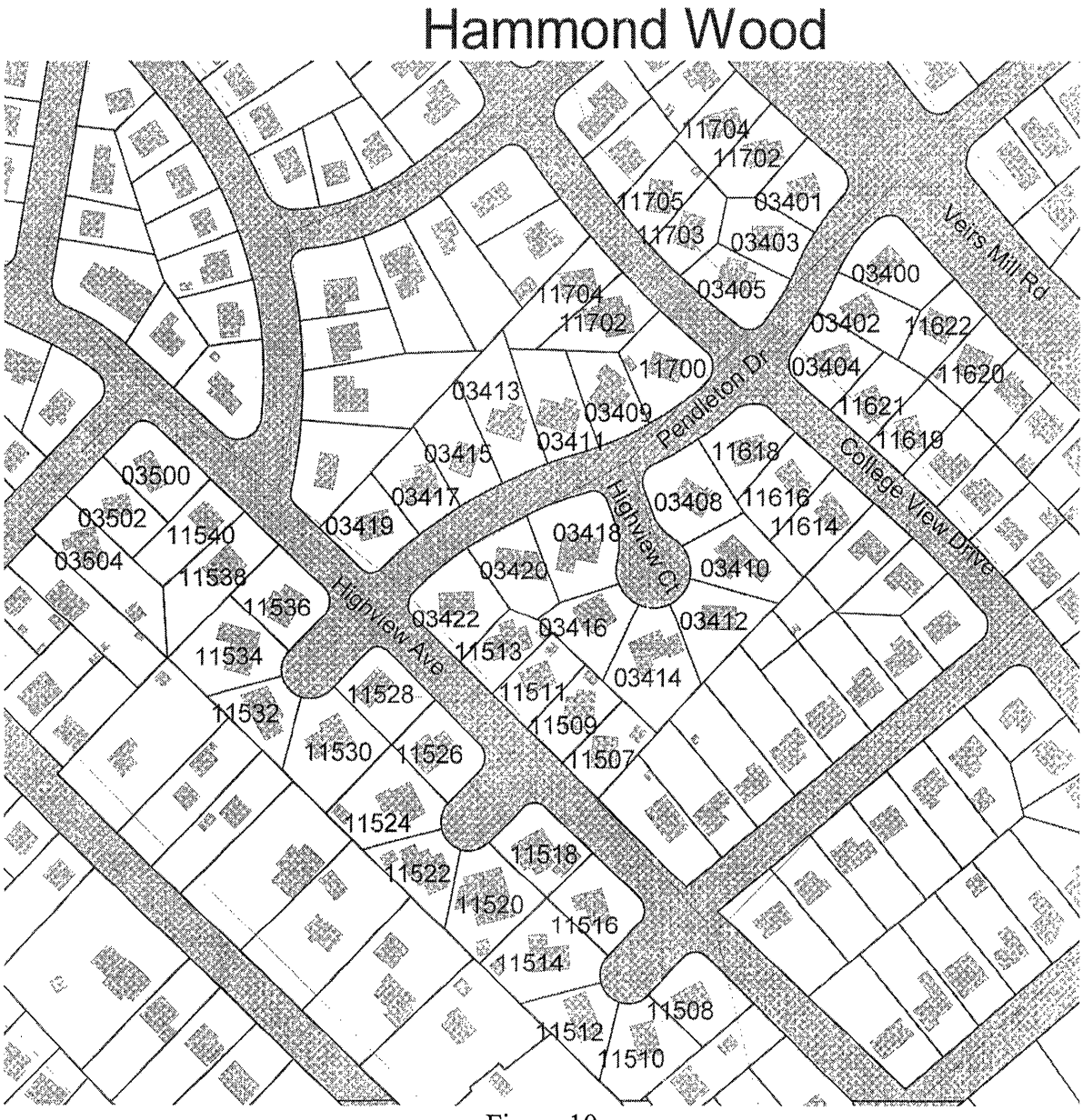

Figure 10
Hammond Wood, Silver Spring, Maryland
Property Type: Merchant Builder Subdivision
Source: Montgomery County Department of Park and Planning

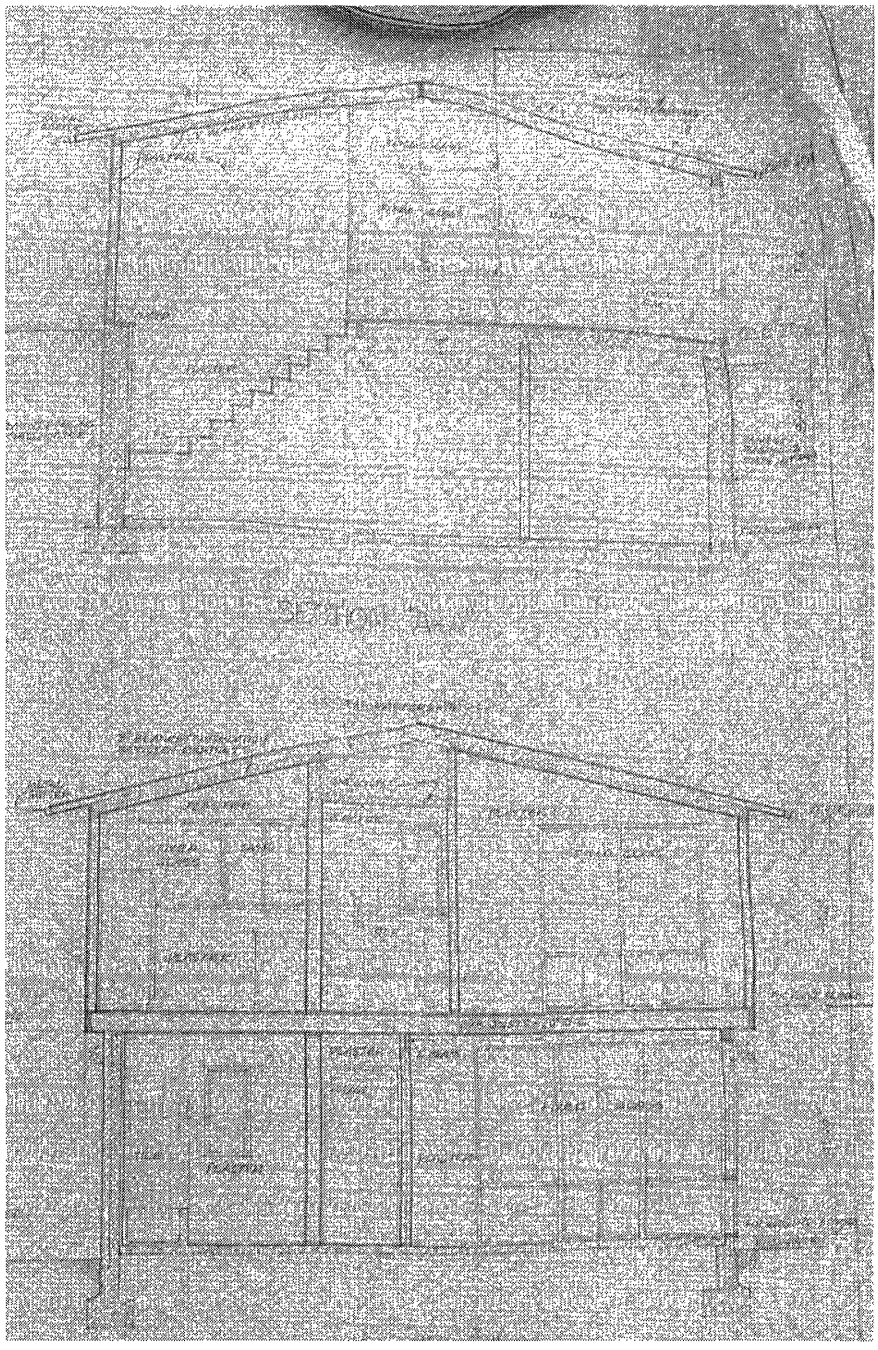

Figure 11
Sections, Hammond Wood, Unit 2BRB

Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

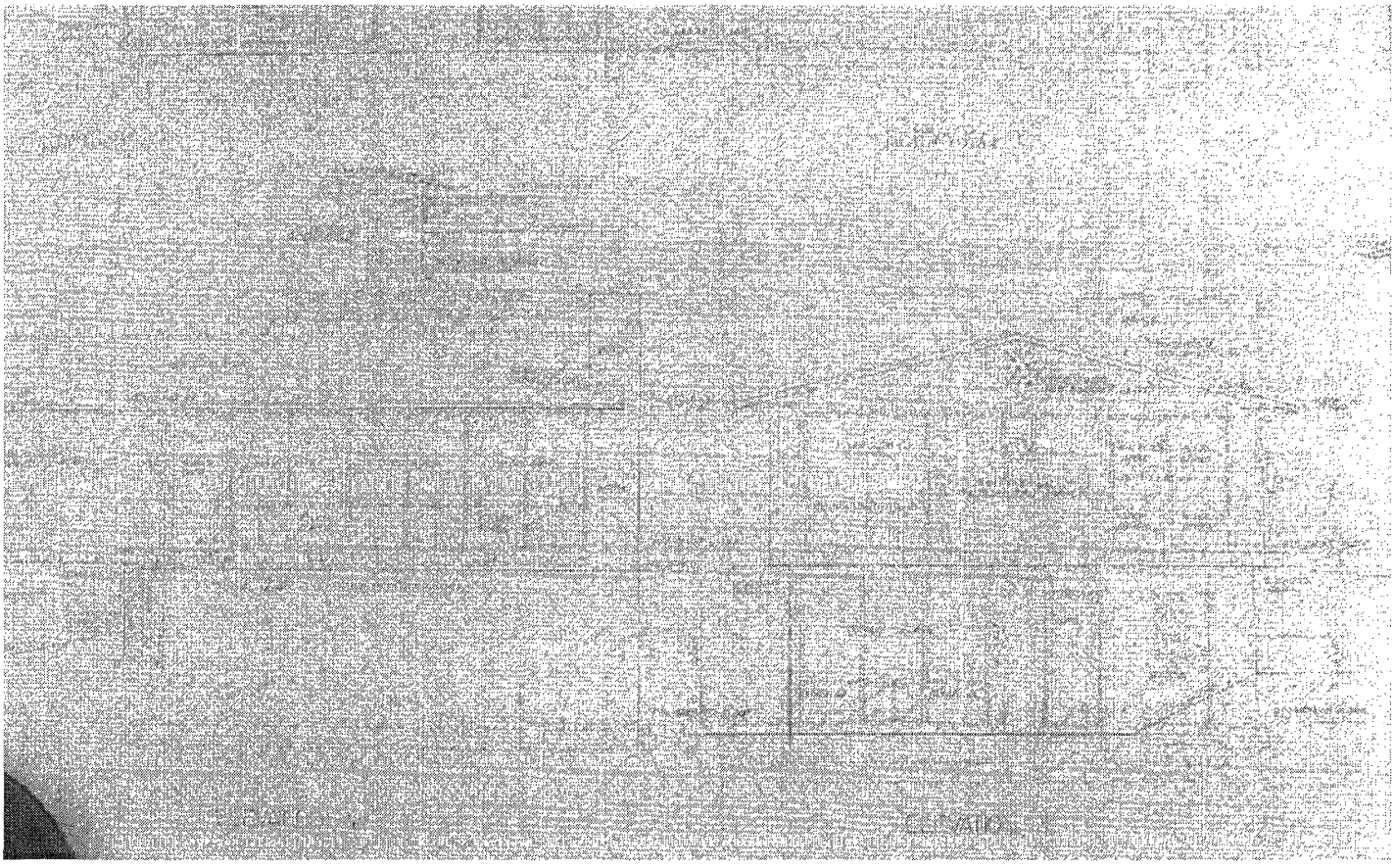

Figure 12
Elevation, Hammond Wood, Unit 2BRB
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

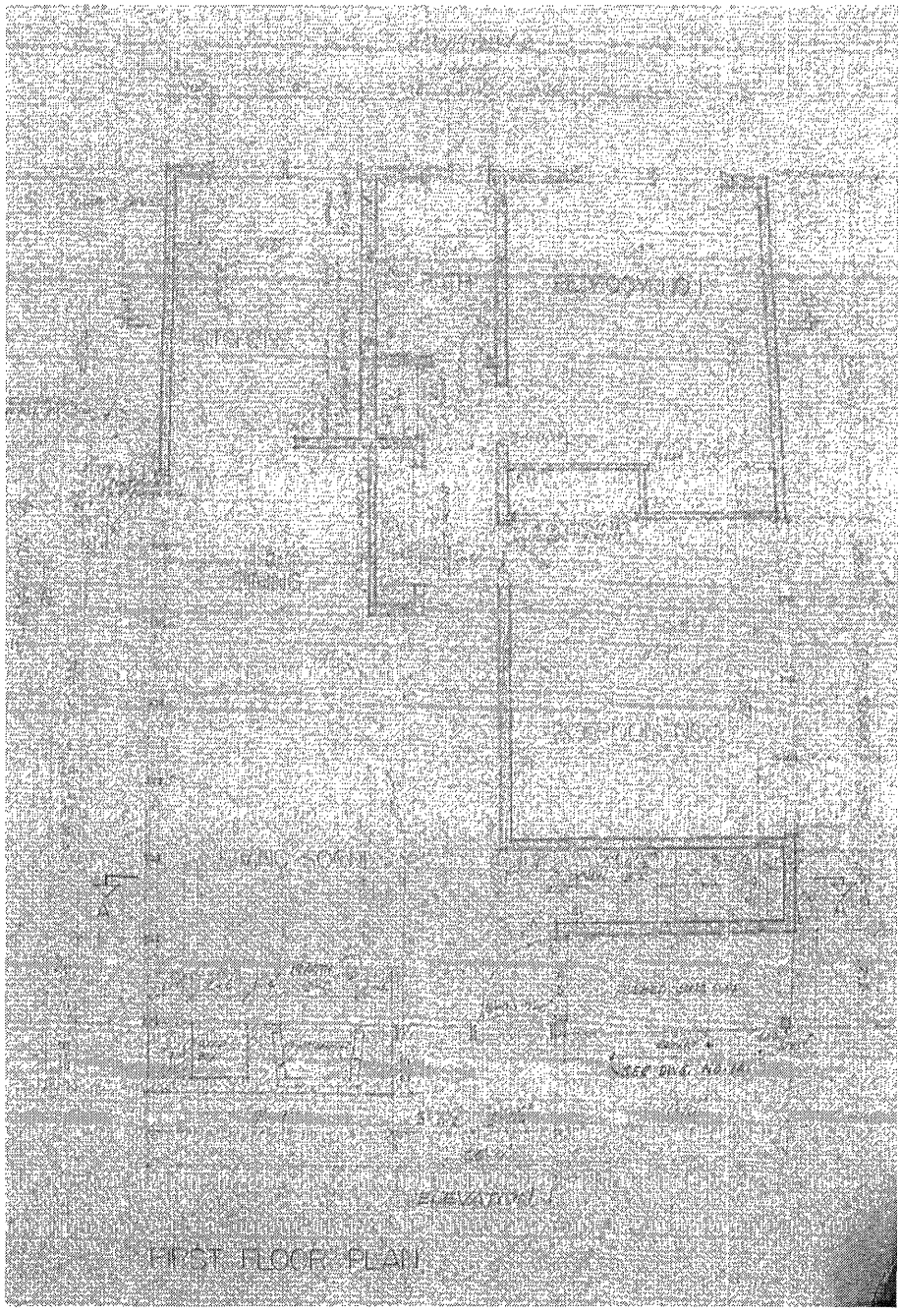

Figure 13
First Floor Plan, Hammond Wood, Unit 2BRB
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

Figure 14
Hammond Wood, Unit 2BRB Variation
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, January 2003

Figure 15
Hammond Wood, a prefabricated Ranger series house
Property Type: Prefabricated Houses
Source: August 2003 Real Estate Advertisement

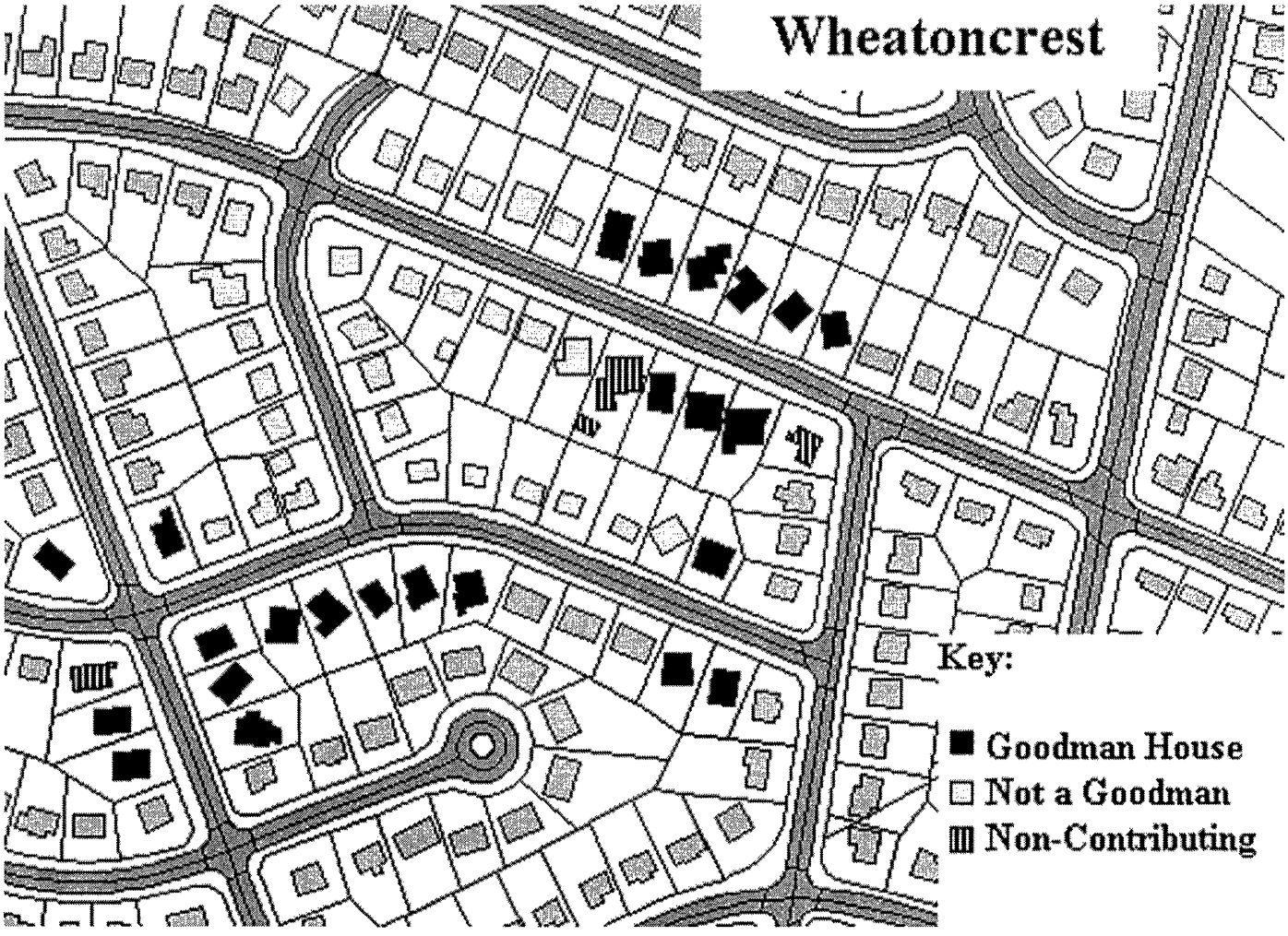

Figure 16
Wheatoncrest, Silver Spring, Maryland
Property Type: Merchant Builder Houses
Source: Montgomery County Department of Park and Planning

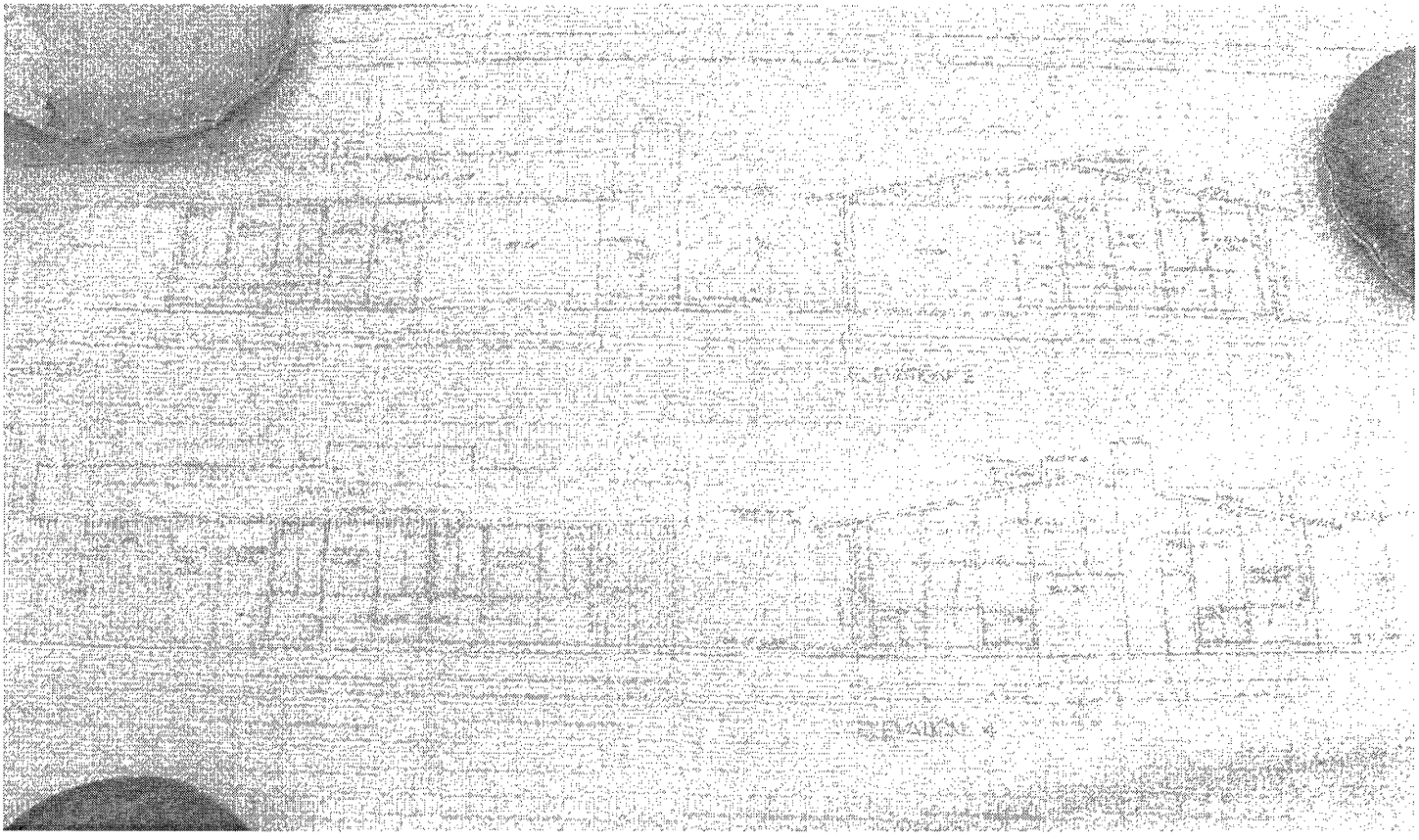

Figure 17
Elevations, Wheatoncrest, Unit C-3
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

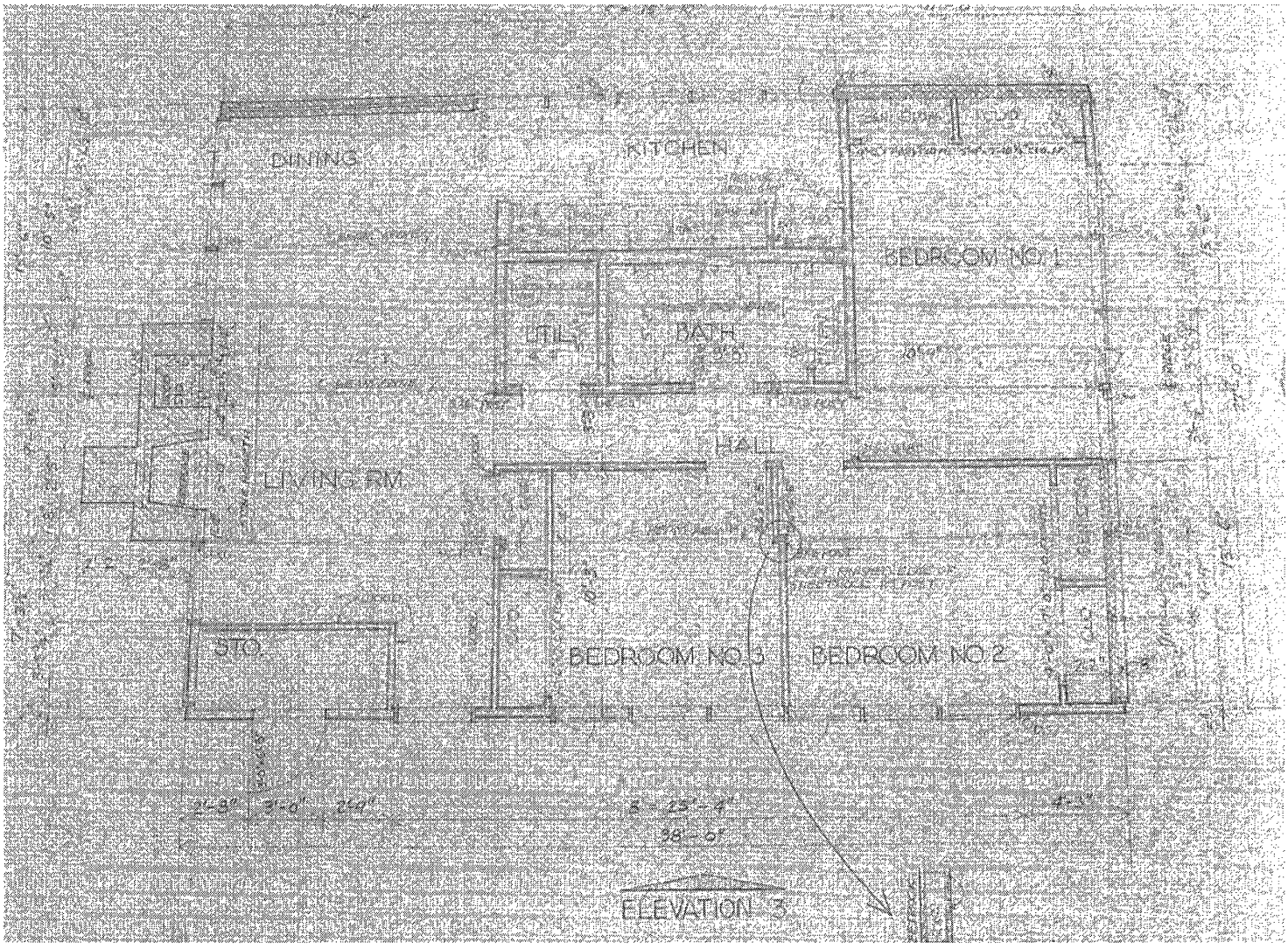

Figure 18
First Floor Plan, Wheatoncrest, Unit C-3
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

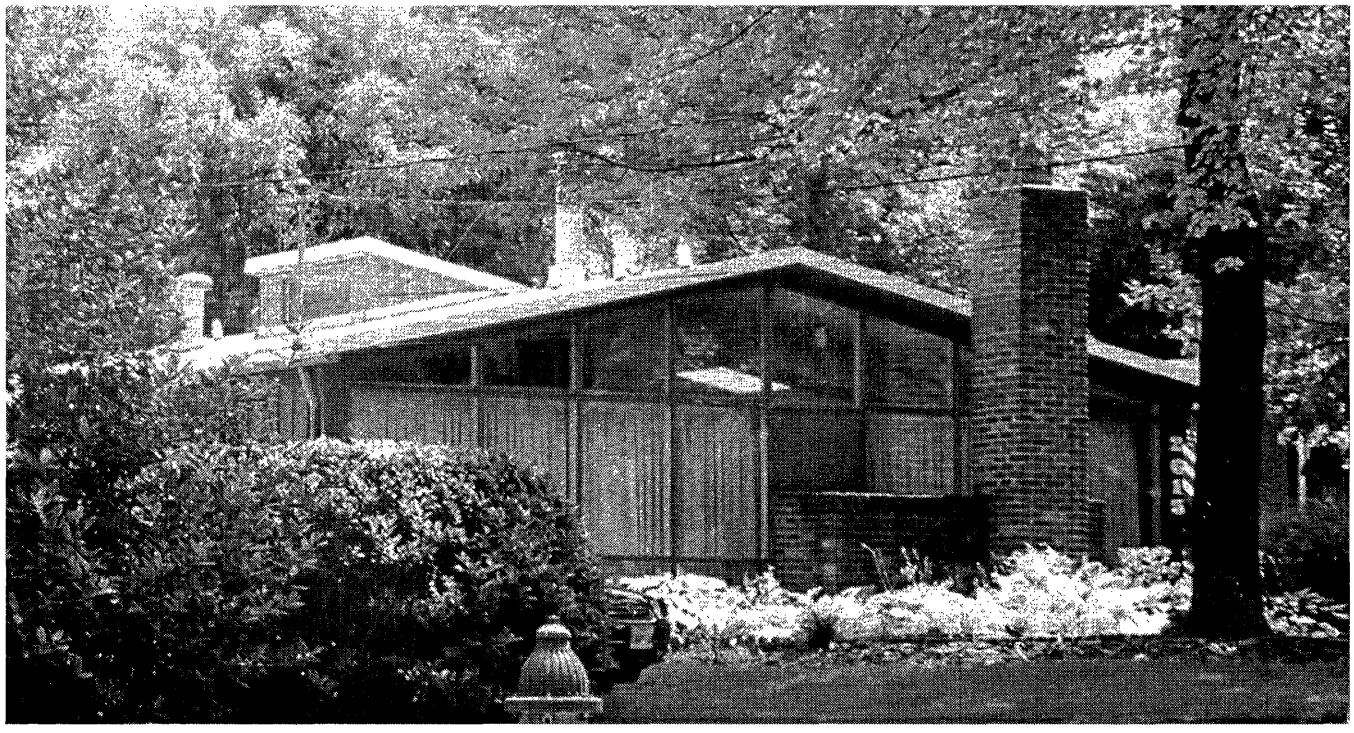

Figure 19
Wheatoncrest, Unit C-3
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, June 2003

Figure 20
Wheatoncrest, Units C-3 showing angled siting
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, June 2003

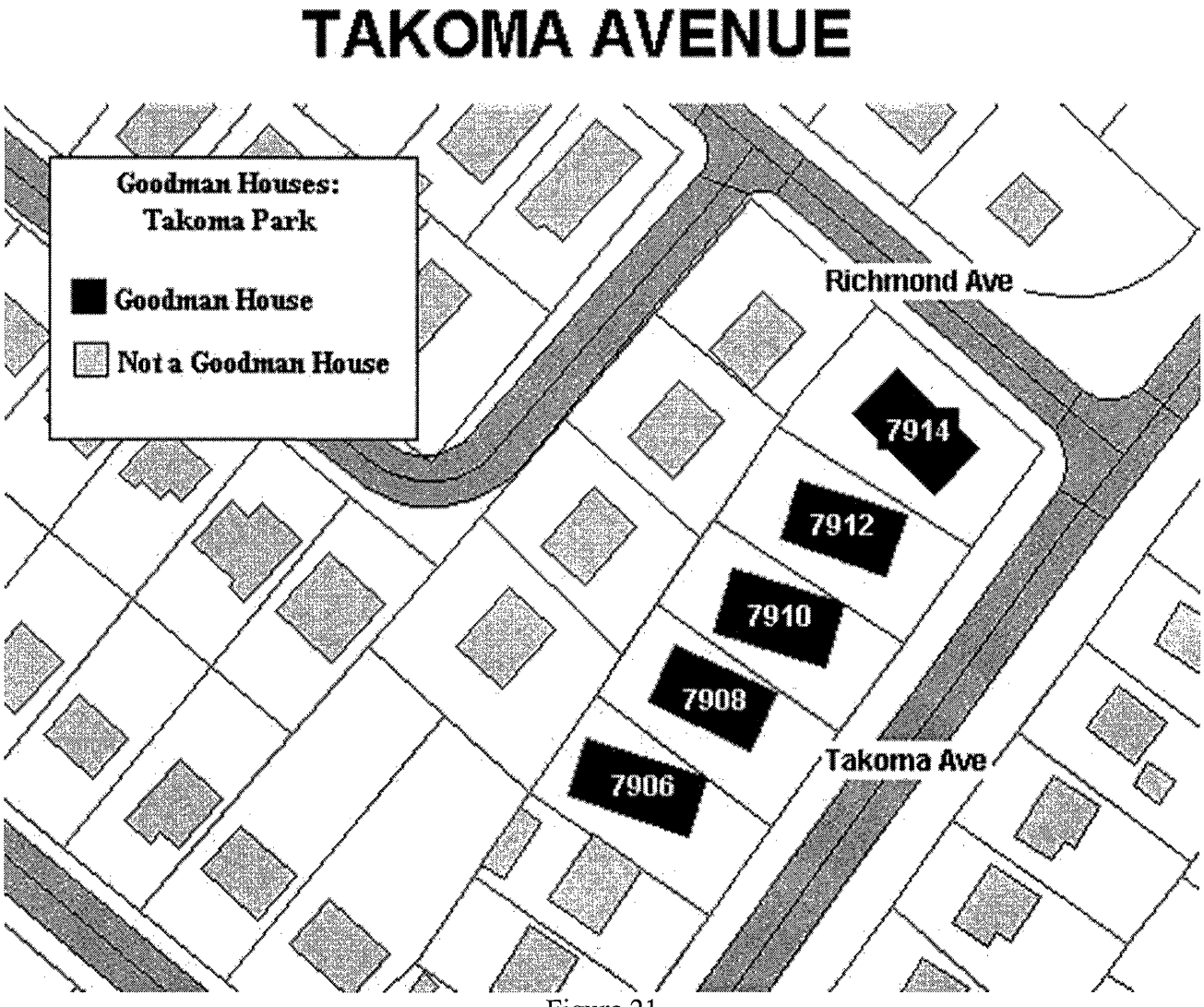

Figure 21
Takoma Avenue, Takoma Park and Silver Spring, Maryland
Property Type: Merchant Builder Houses
Source: Montgomery County Department of Park and Planning

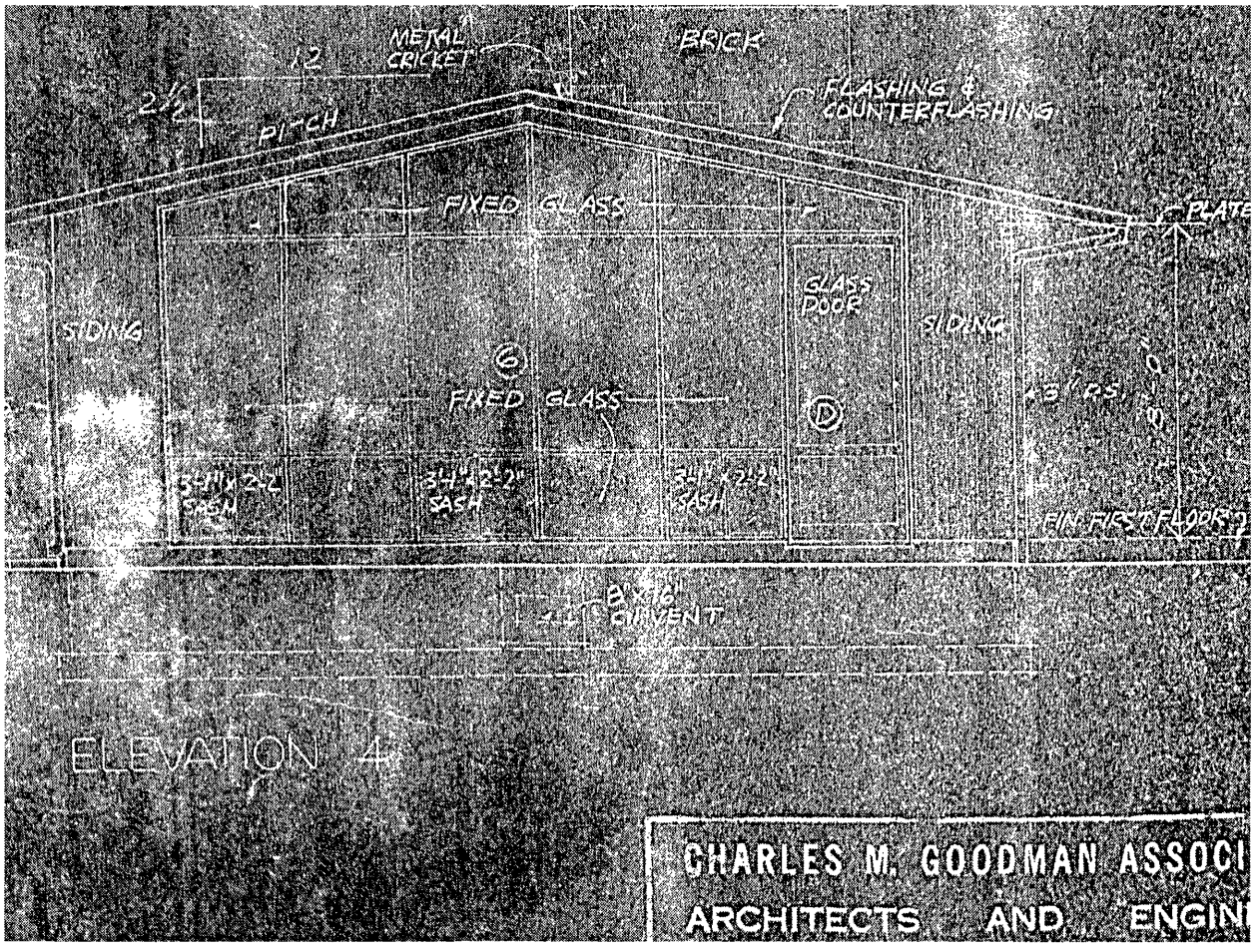

Figure 22
Elevation, Takoma Avenue, Unit No. 1-2L
Takoma Park and Silver Spring, Maryland
Source: Leonard Roberge and Jennifer Robbins

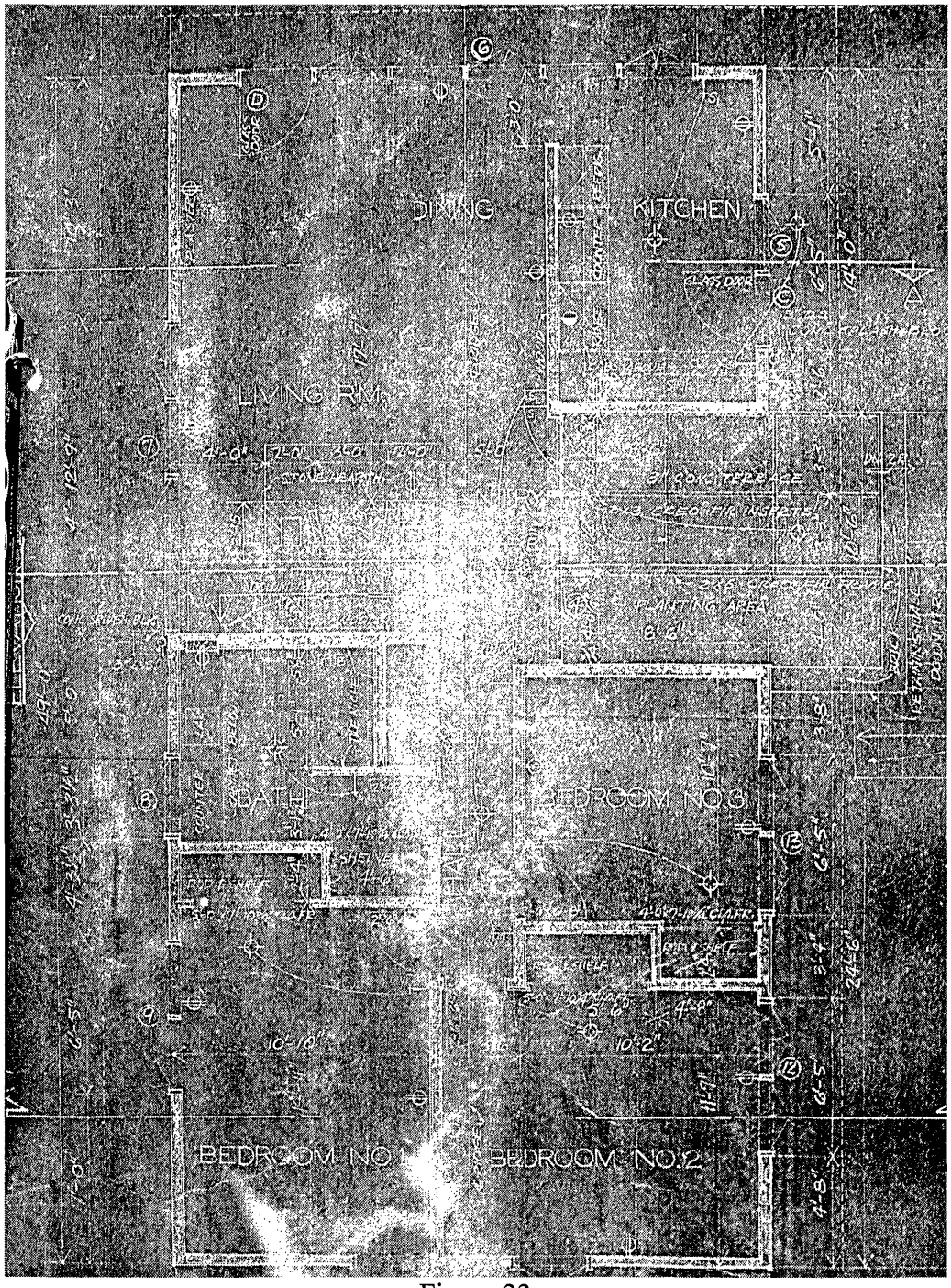

Figure 23
First Floor Plan, Takoma Avenue, Unit No. 1-2L
Takoma Park and Silver Spring, Maryland
Source: Leonard Roberge and Jennifer Robbins

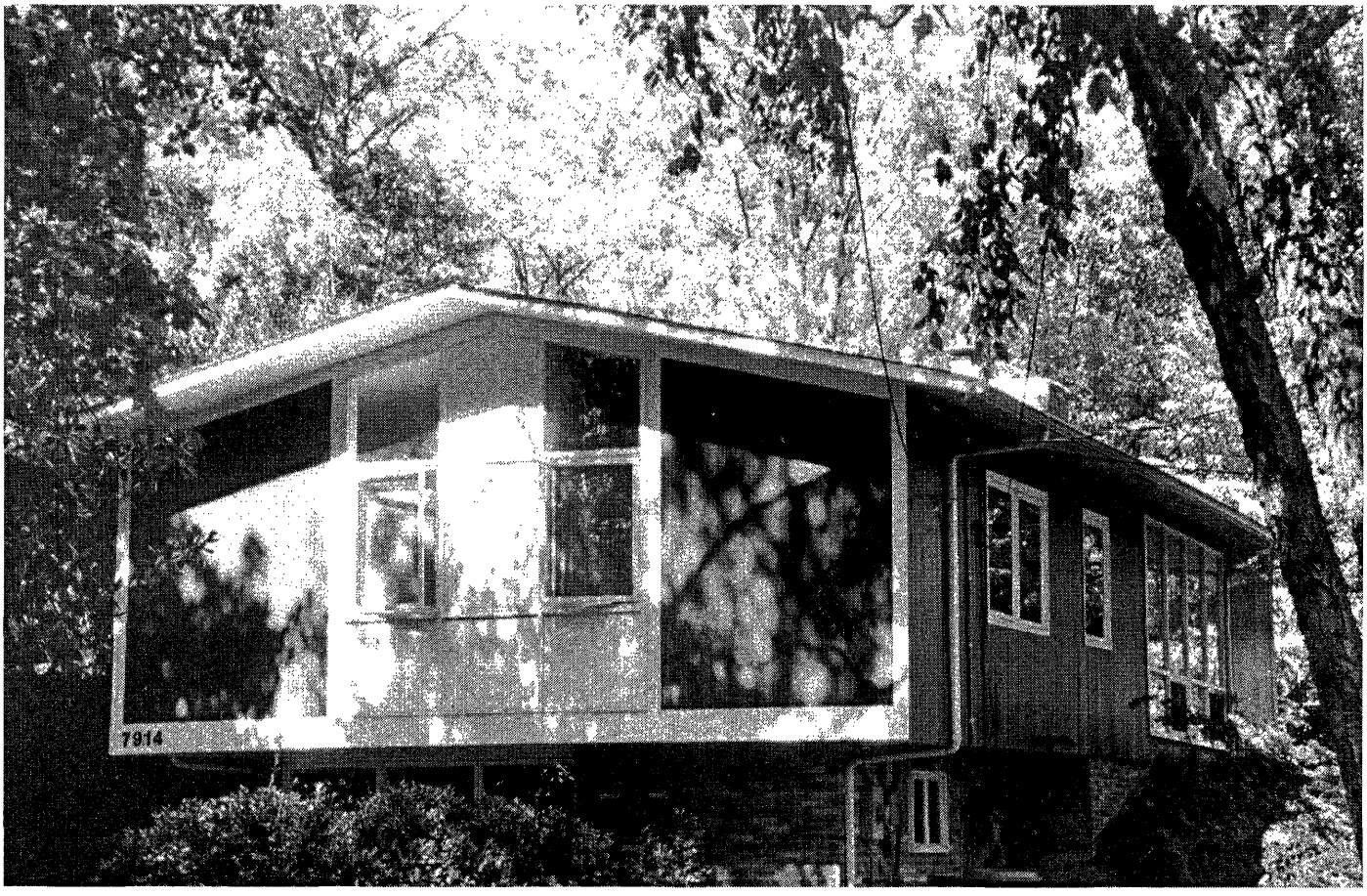

Figure 24
Takoma Ave., Unit No. 1-2L
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, August 2003

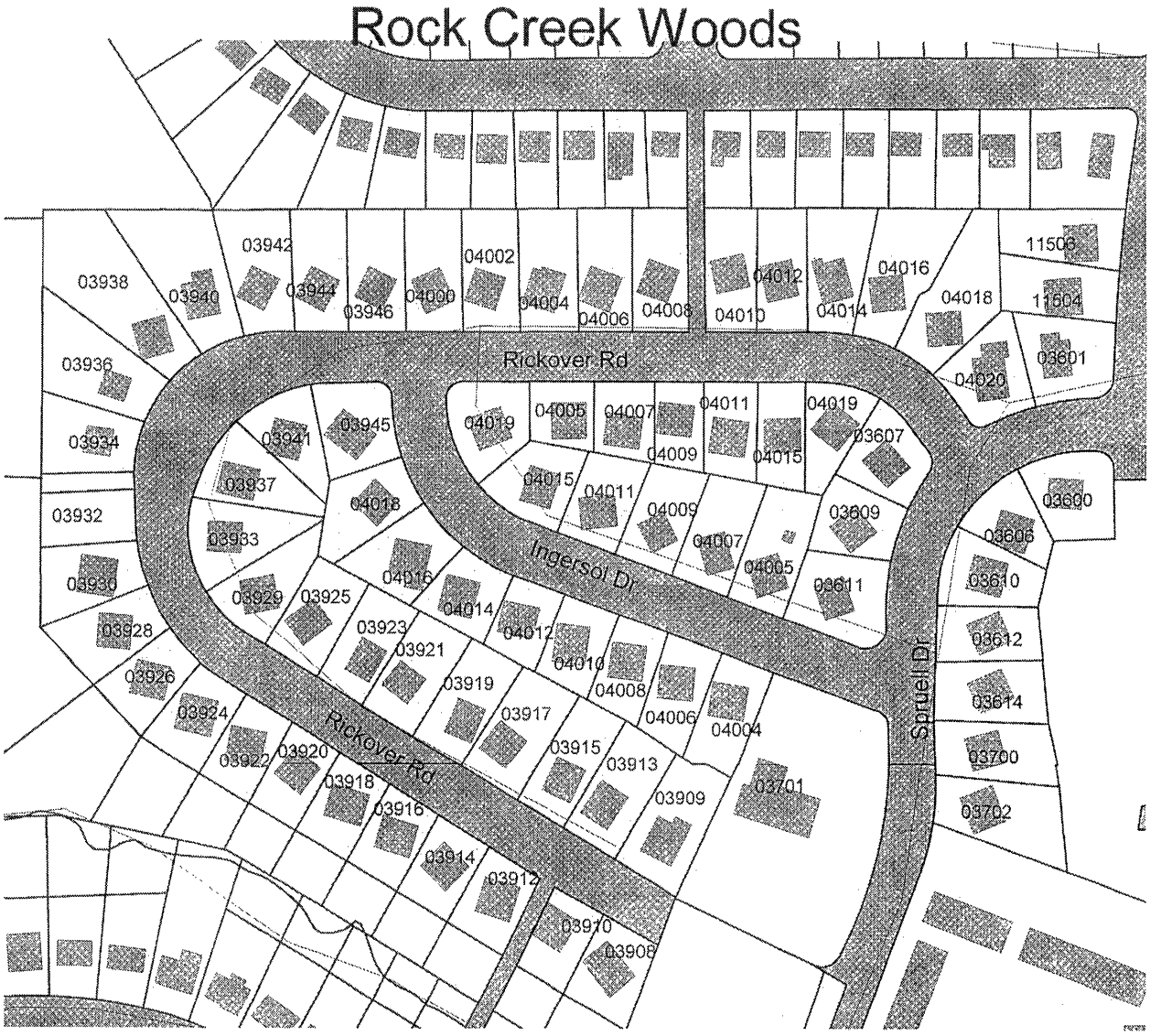

Figure 25
Rock Creek Woods, Silver Spring, Maryland
Property Type: Merchant Builder Subdivision
Source: Montgomery County Department of Park and Planning

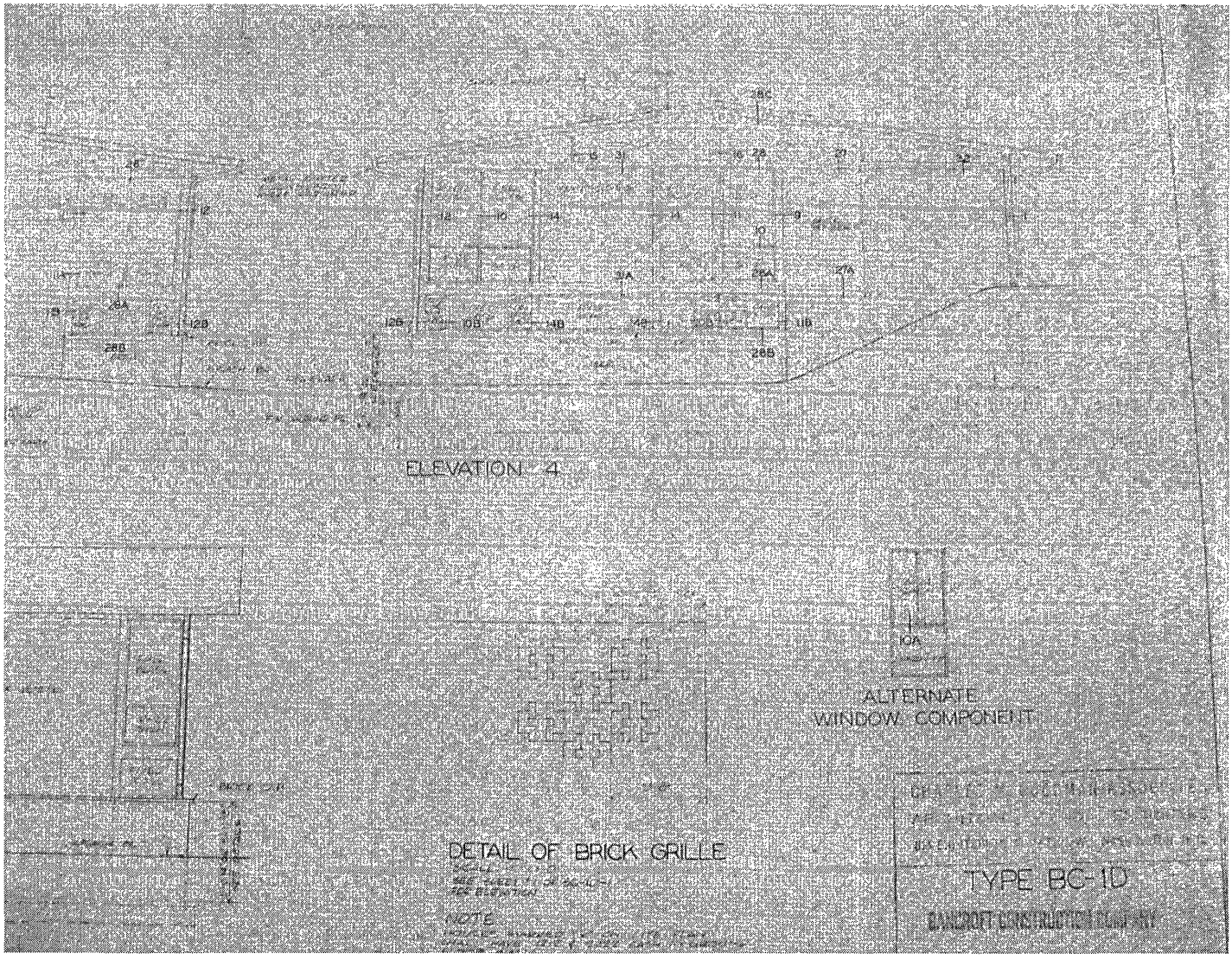

Figure 26
Elevation and Details, Rock Creek Woods, Unit BC-1D
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

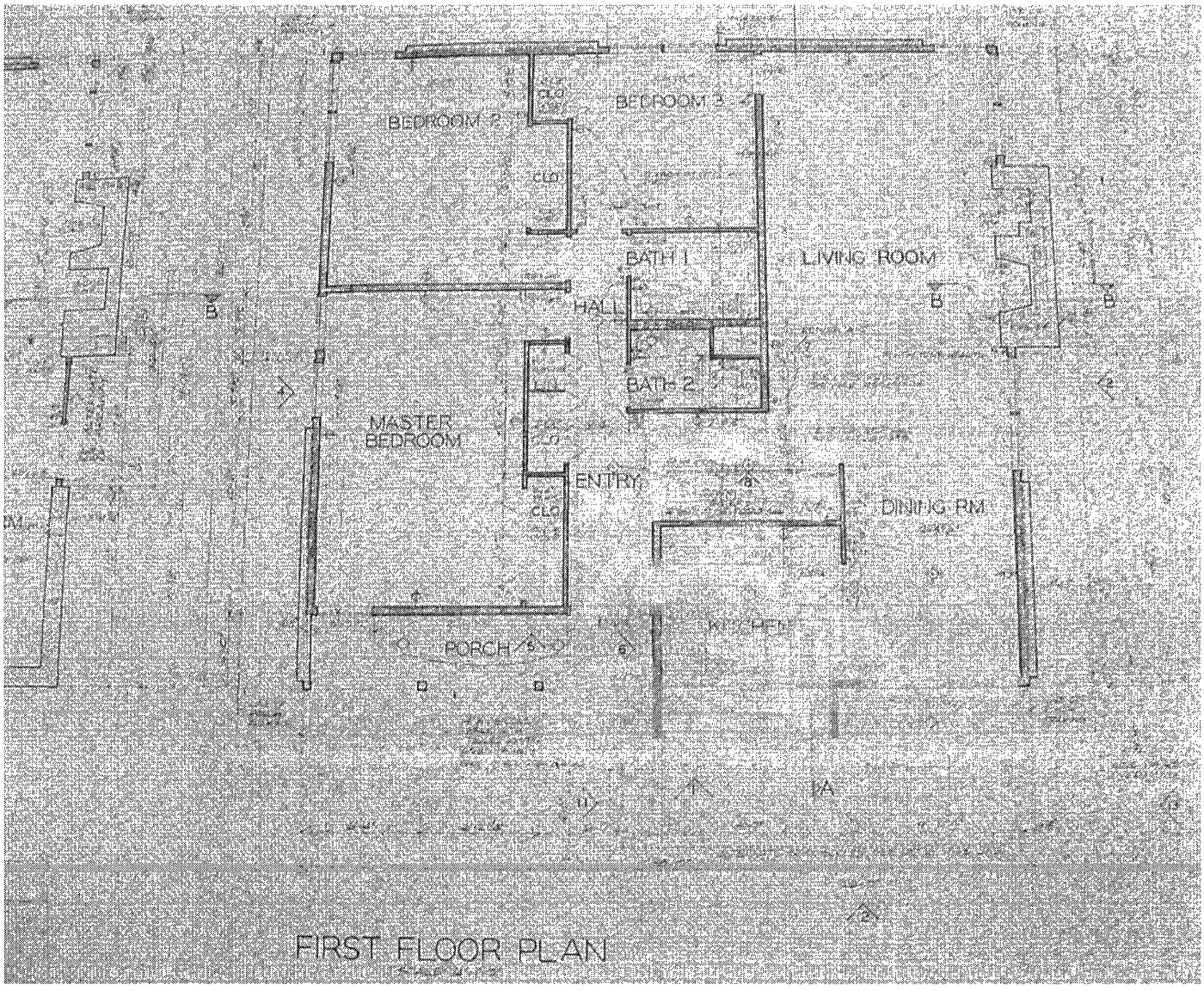

Figure 27
First Floor Plan, Rock Creek Woods, Unit BC-1D (with kitchen extension)
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

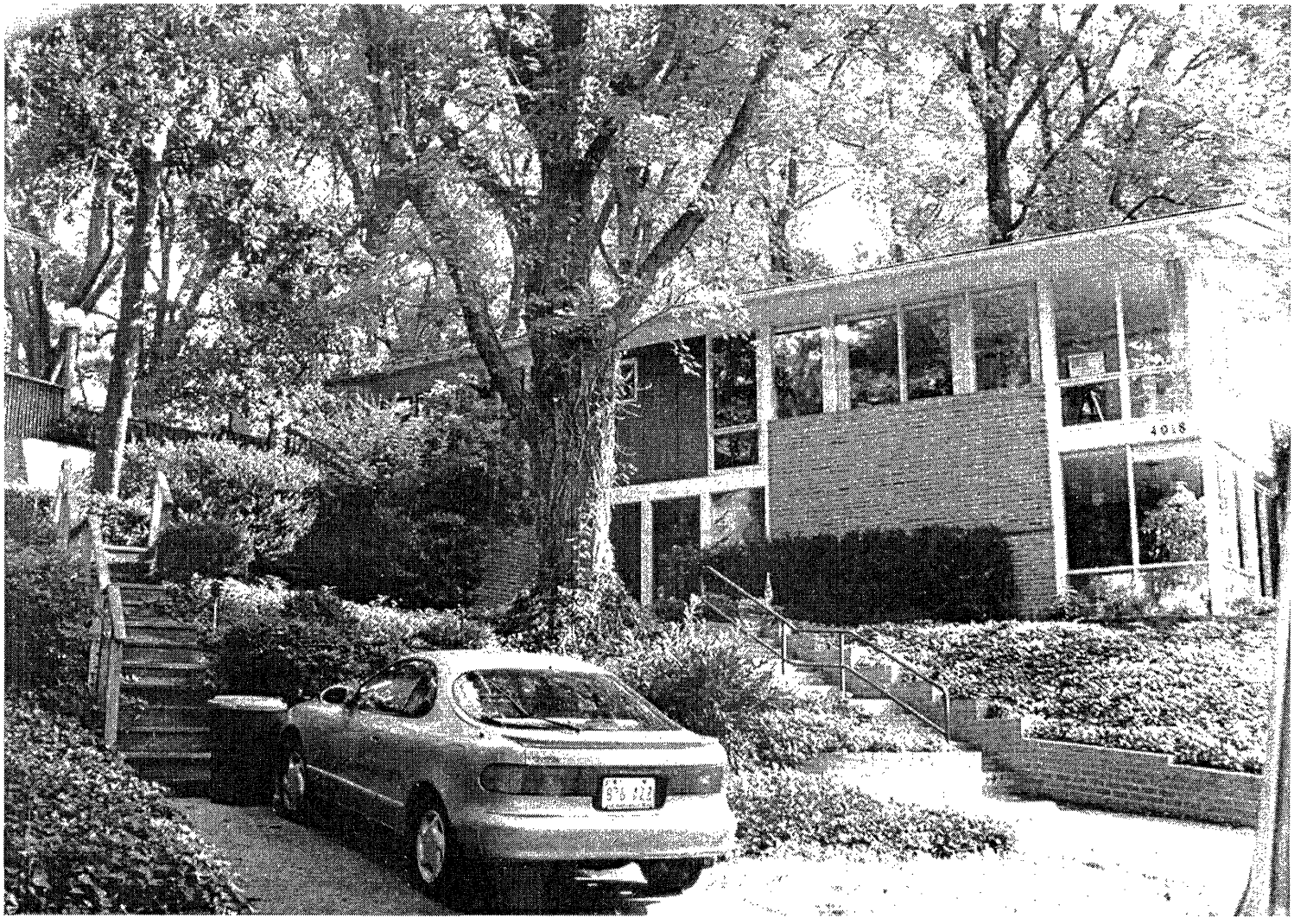

Figure 28
Rock Creek Woods, Unit BC-2U
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, August 2003

Figure 29
Pictures, Rock Creek Woods, Type BC-2U
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, August 2003

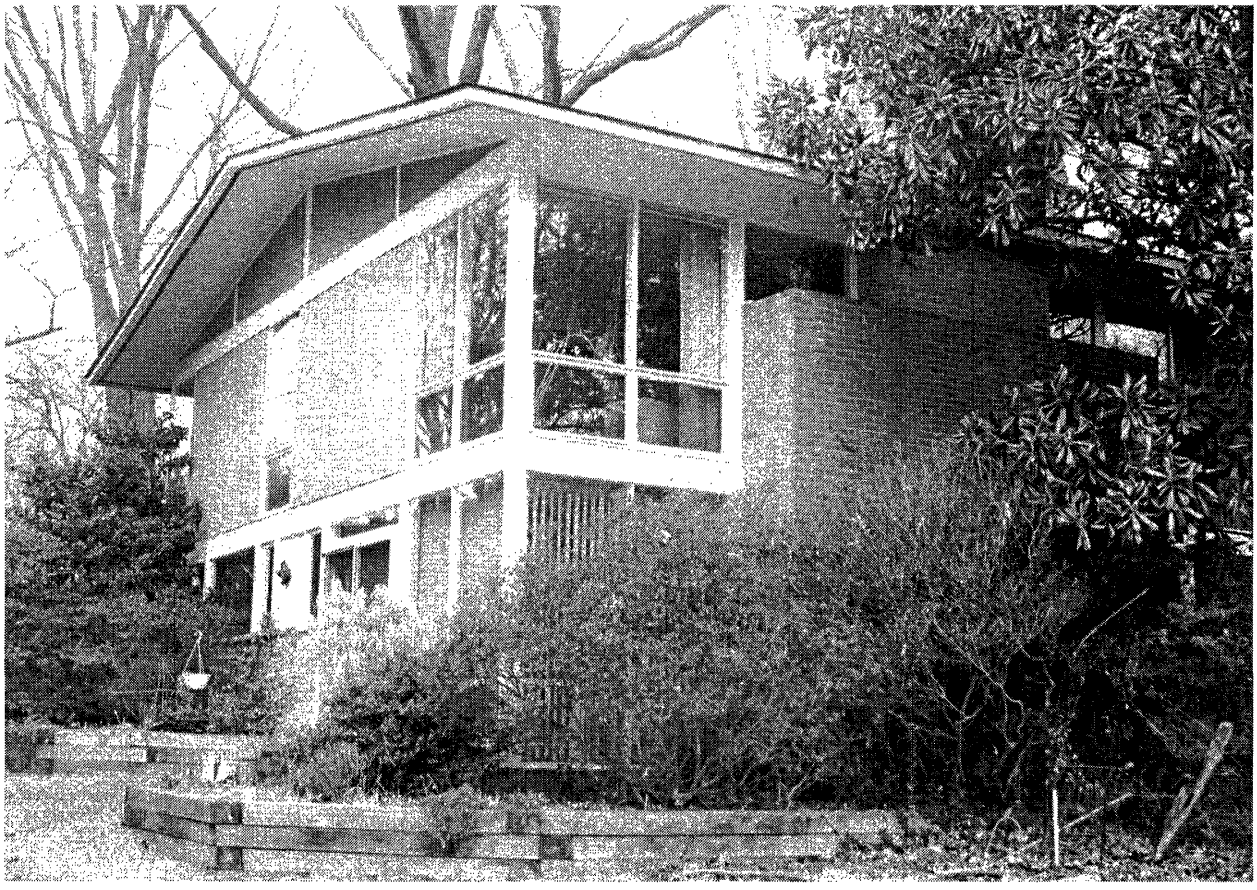

Figure 30
Pictures, Rock Creek Woods, Type BC-2U
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, August 2003

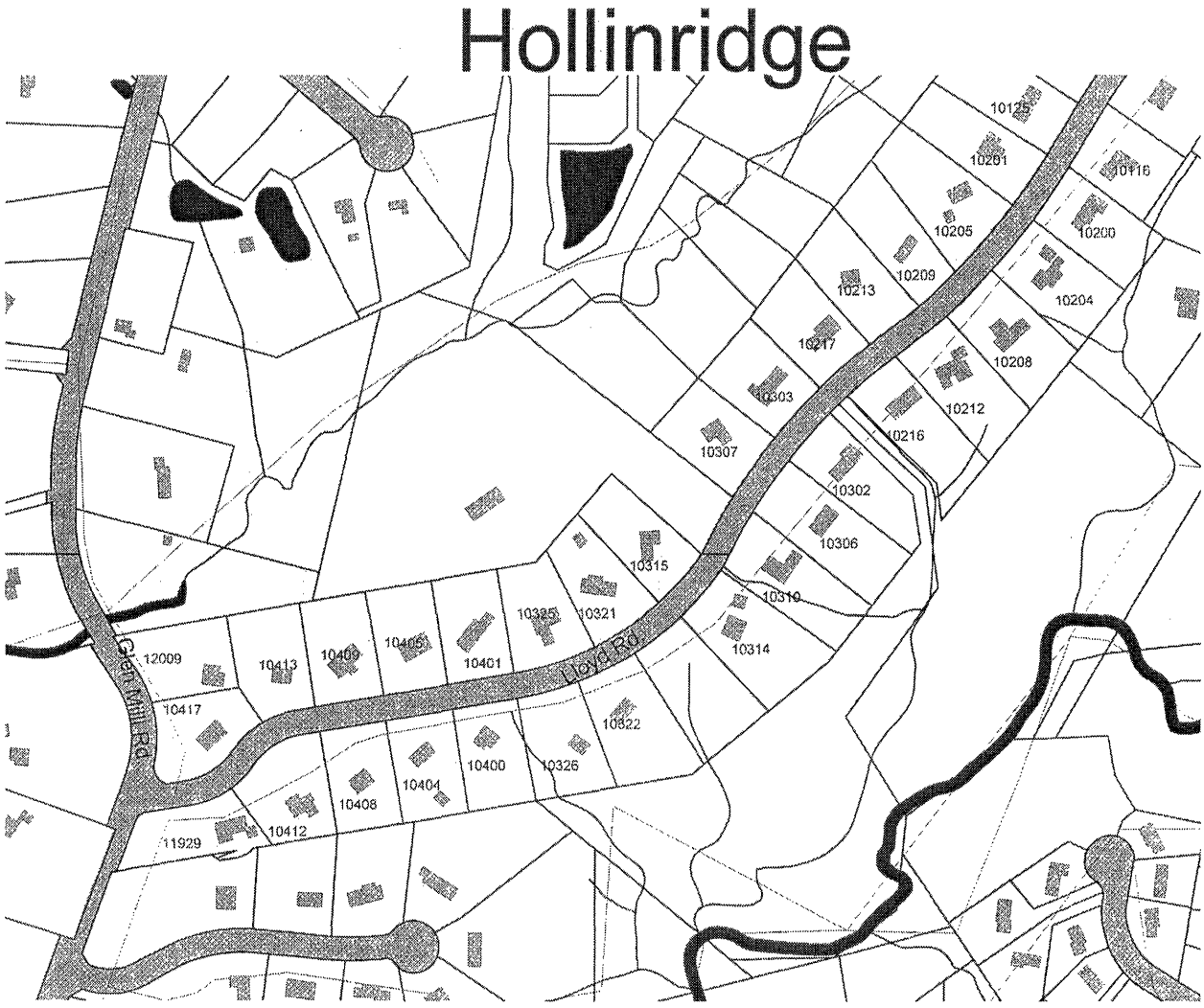

Figure 31
Lloyd Road
(Goodman resources not positively identifiable based on windshield survey)
Hollinridge, Potomac, Maryland
Source: Montgomery County Department of Park and Planning

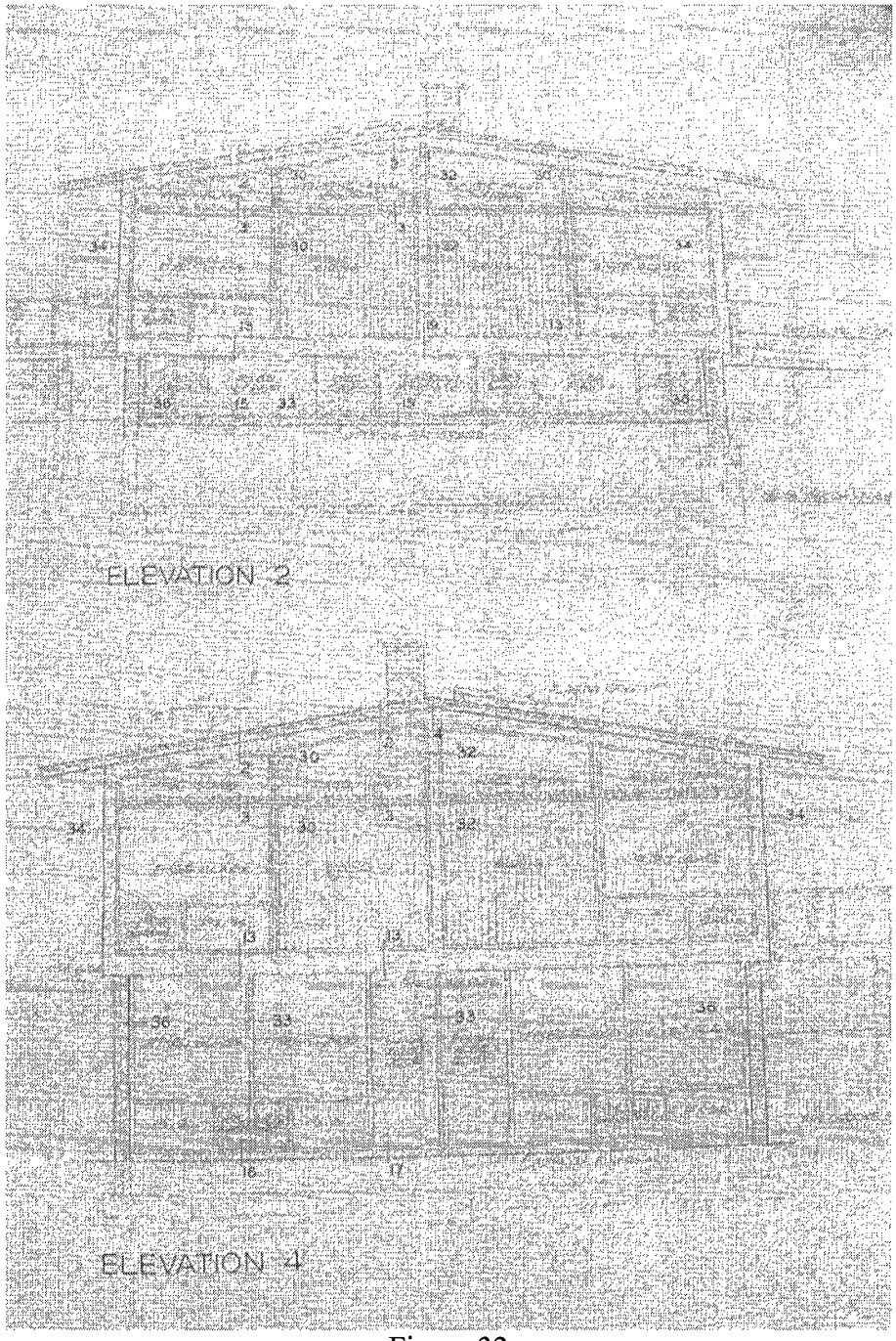

Figure 32
Elevations, Hollinridge, Unit 9
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

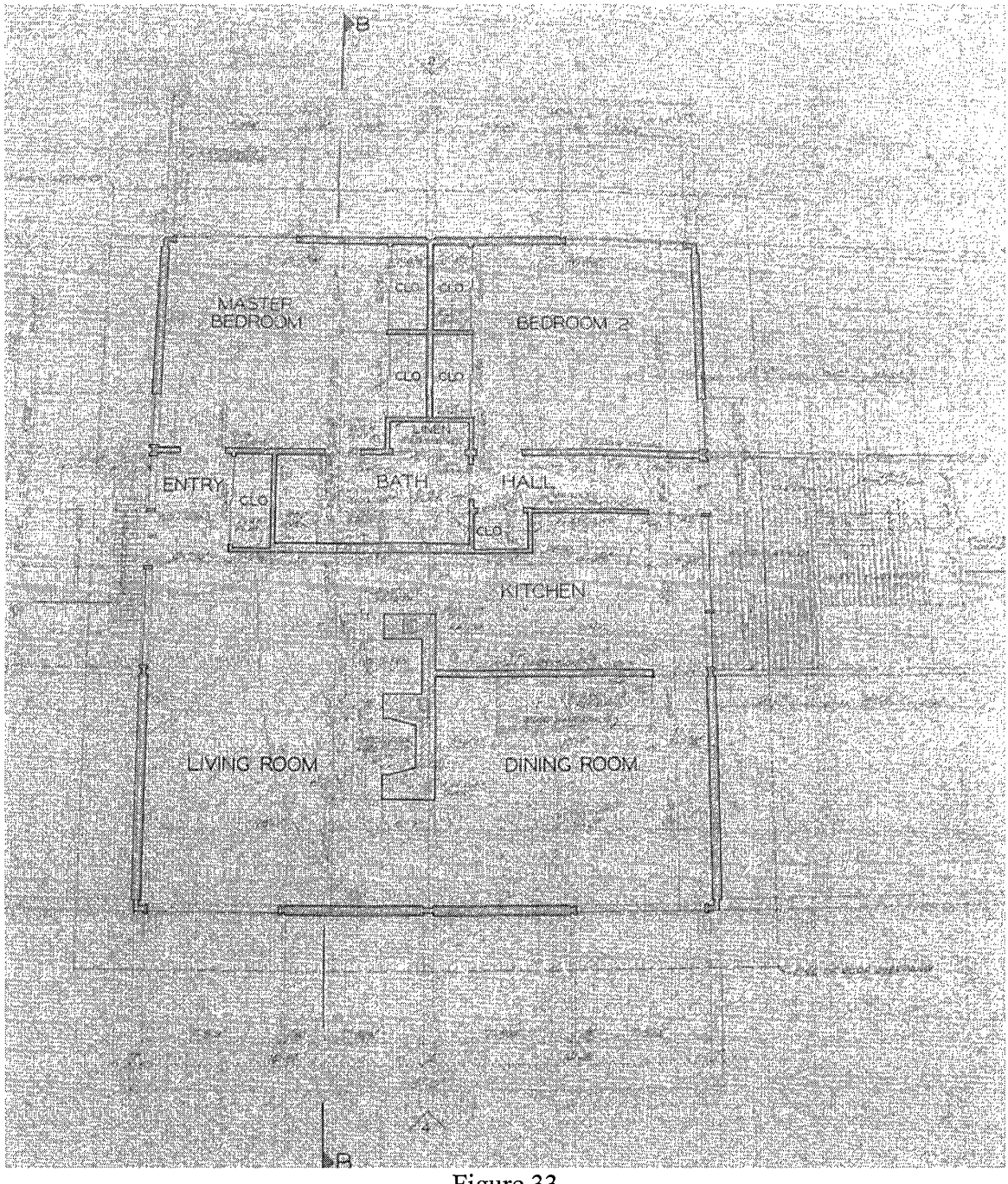

Figure 33
First Floor Plan, Hollinridge, Unit 9
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

Figure 34
Hollinridge, Unit Type Unknown
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, September 2002

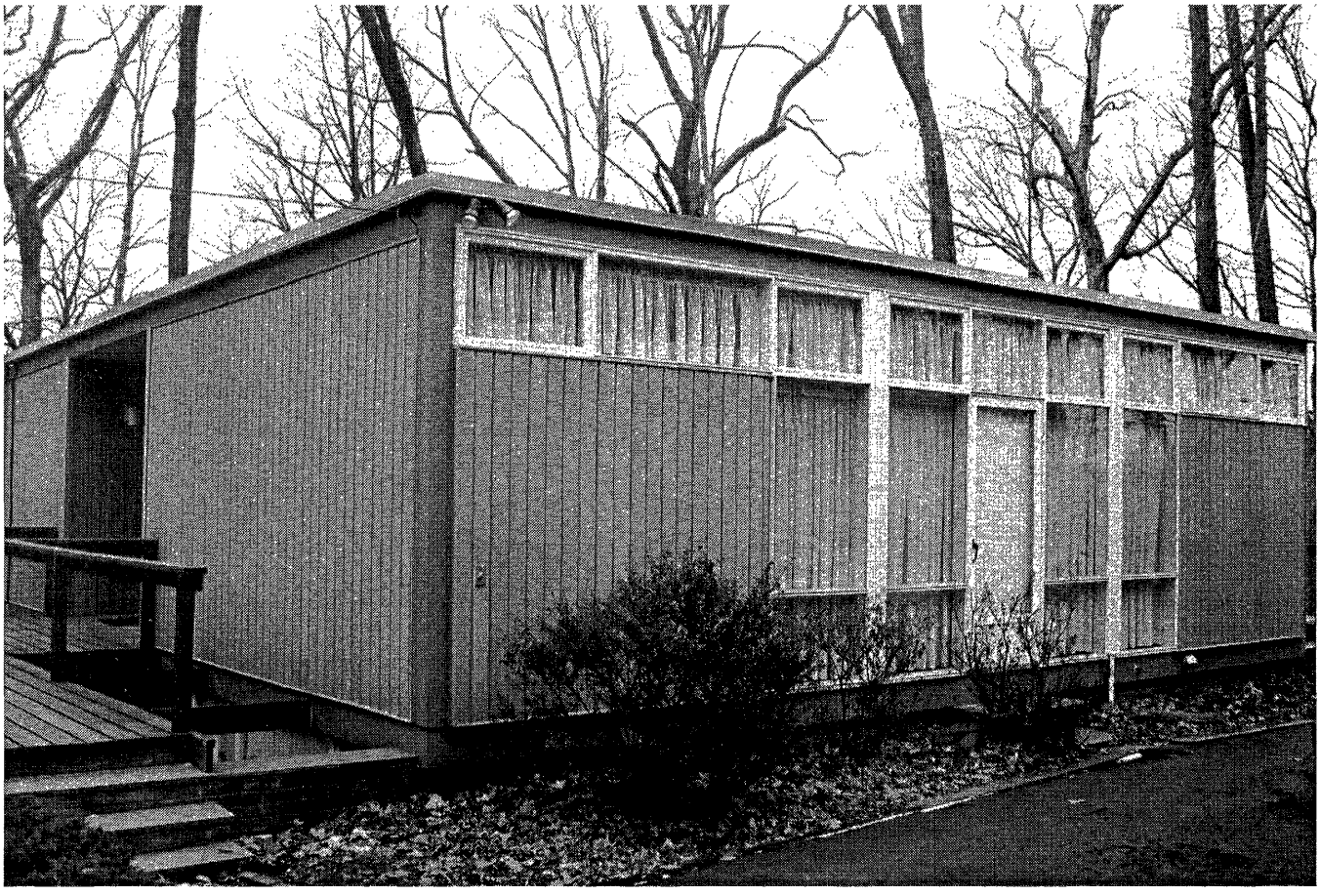

Figure 35
Hollinridge, Unit 5 Variation
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, December 2002

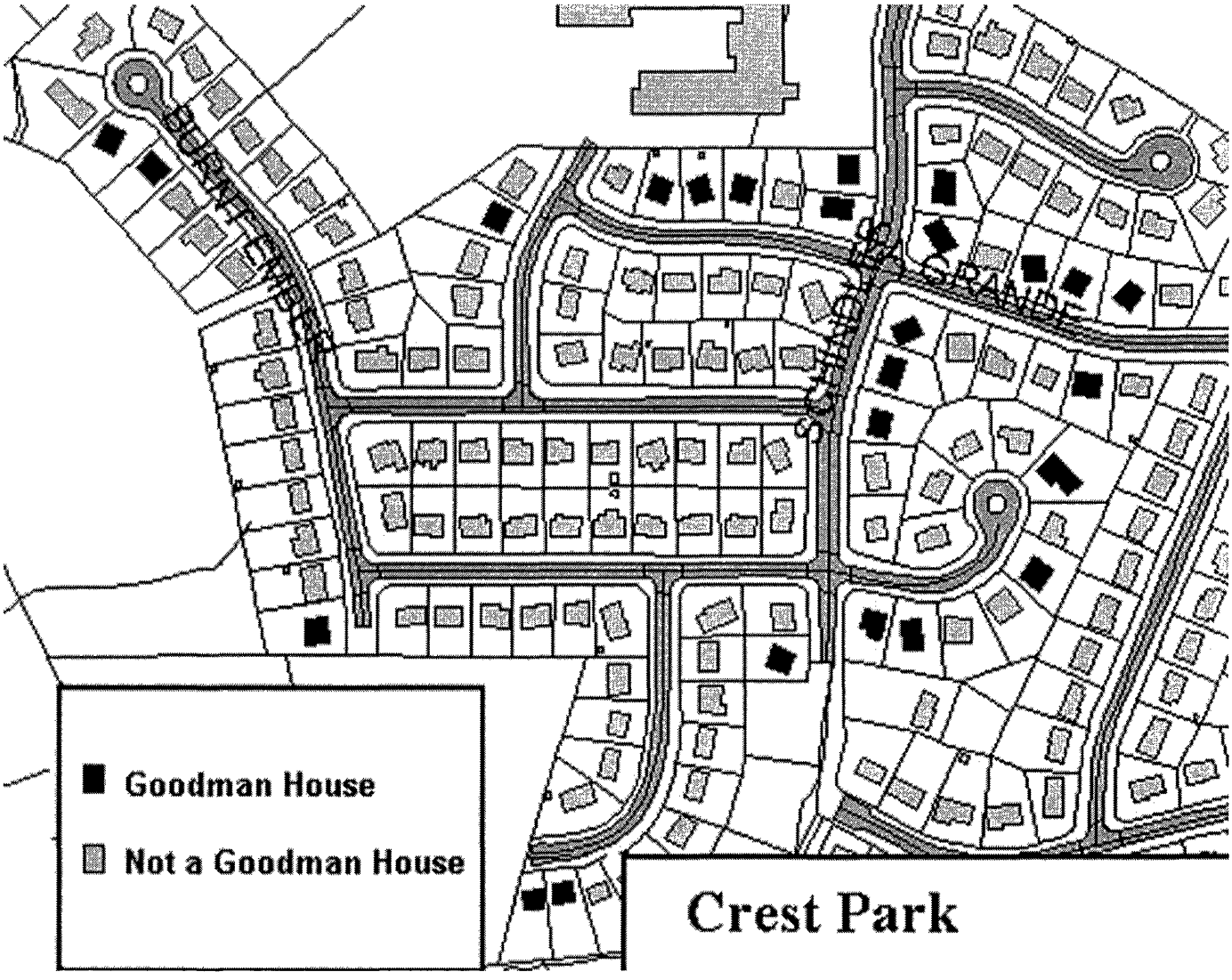

Figure 36
Crest Park, Silver Spring, Maryland
Property Type: Merchant Builder Houses
Source: Montgomery County Department of Park and Planning

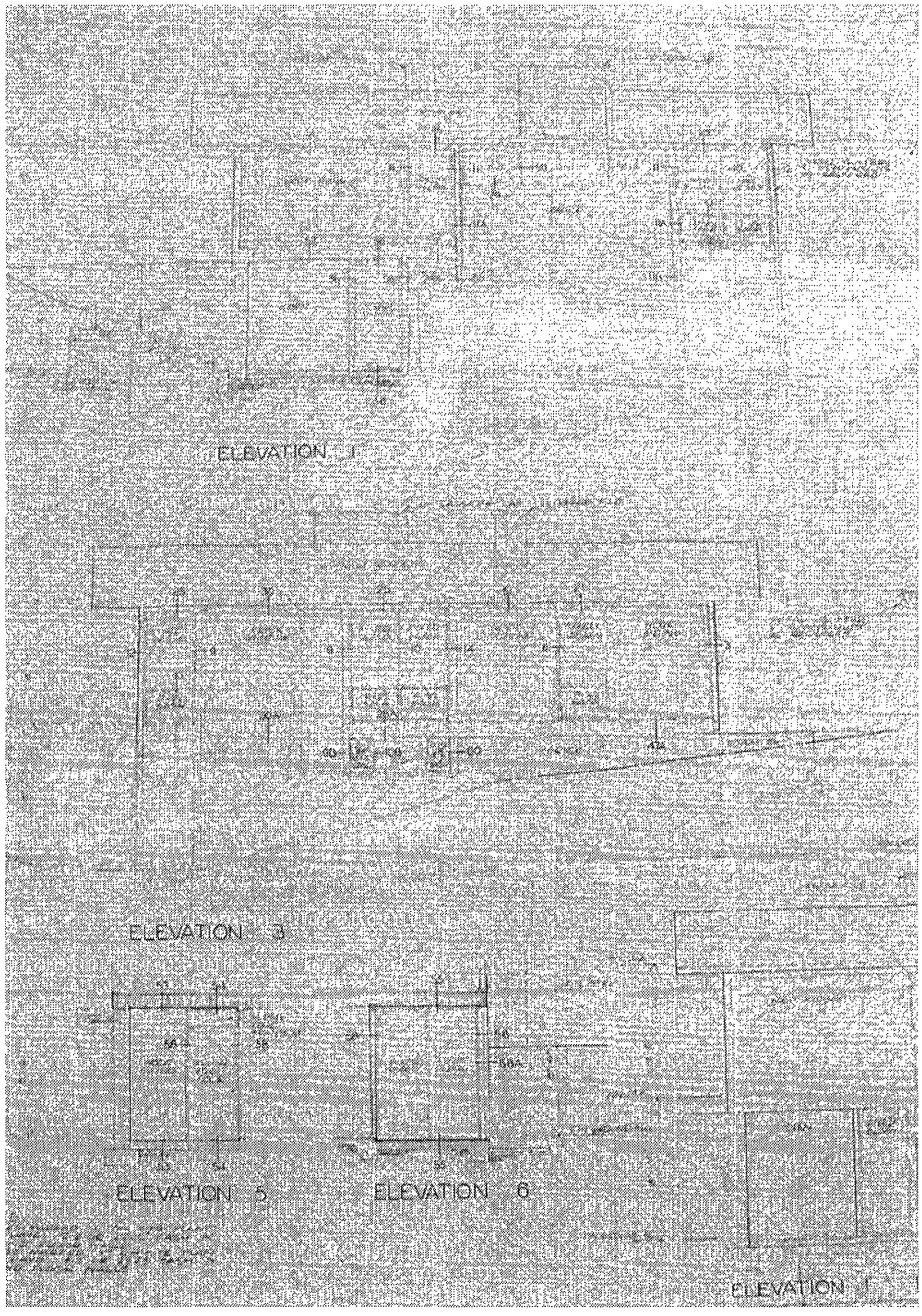

Figure 37
Elevations, Crest Park, Unit BC-2U-2
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

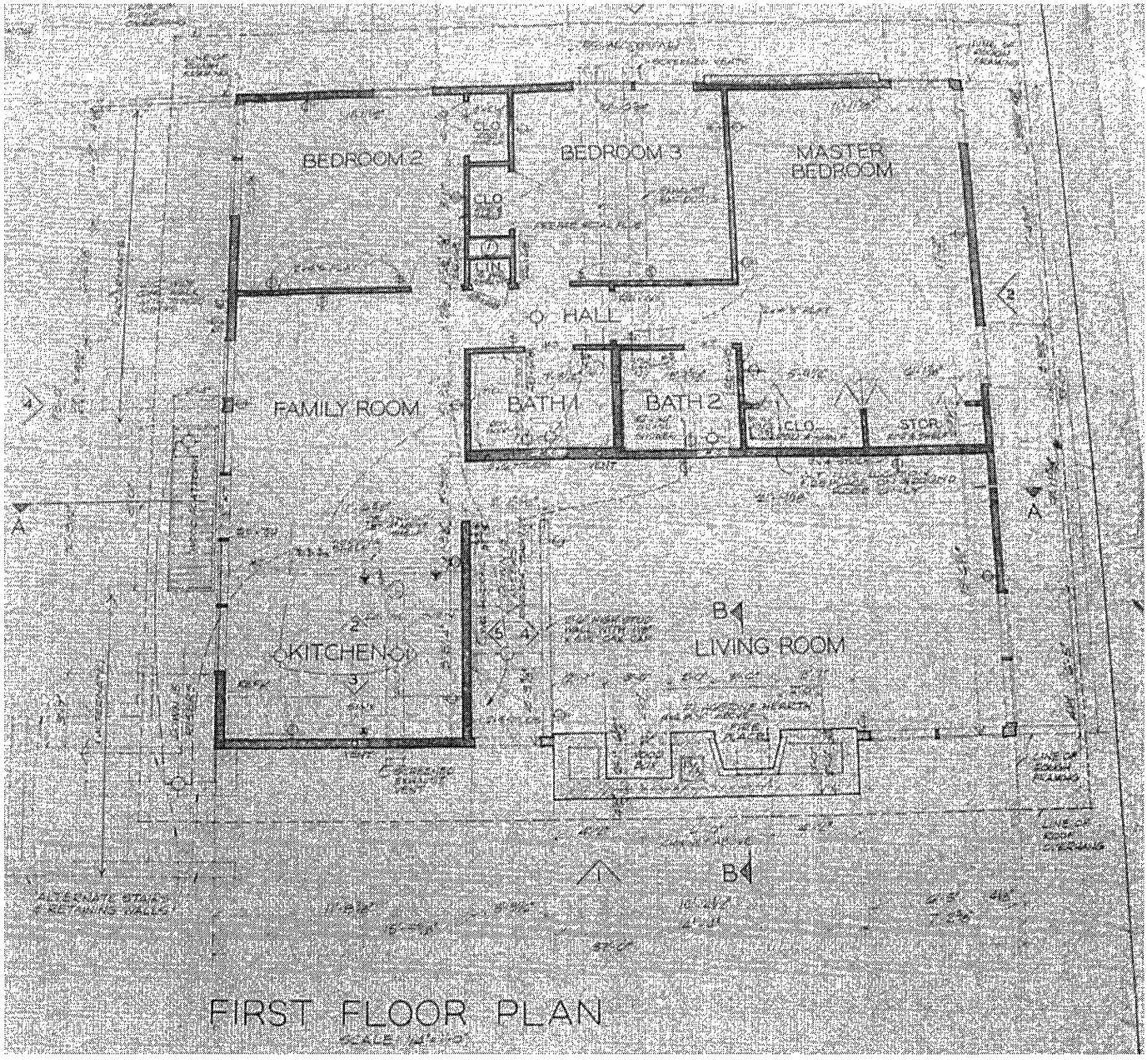

Figure 38
First Floor Plan, Crest Park, Type BC-2U-2
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

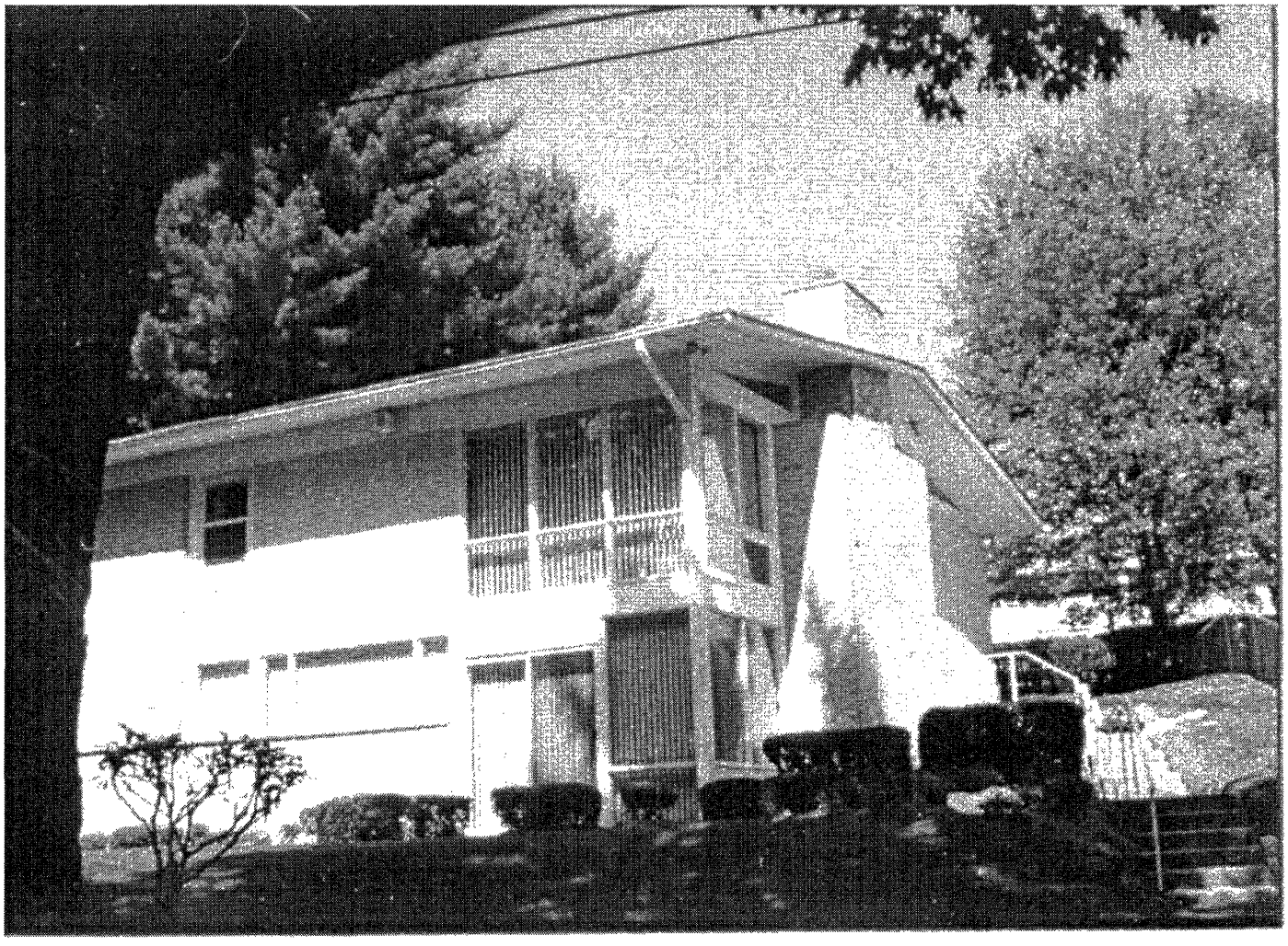

Figure 39
Crest Park, Type BC-2U-2
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, June 2002

G. GEOGRAPHICAL DATA

This Multiple Property submission with its three contexts applies to all of Montgomery County, Maryland, as defined by the political boundaries of that jurisdiction in the state of Maryland.

H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

This Multiple Property Documentation form was prepared by undertaking a series of steps, each more intensive than the one before. First, a windshield survey of Mr. Goodman's subdivisions and houses was conducted, trying to find as many subdivisions and custom houses as possible in Montgomery County. Then, contacts were made within each of the merchant-builder subdivisions and as many custom homes as possible. This was done by the author knocking on doors randomly, introducing herself, and describing the nature of the project, or by calling people on the telephone whose names had been given to the author. Then, a series of neighborhood meetings were set up in most of the merchant-builder subdivisions in Montgomery County, in order to properly introduce the author, the nature of her study, the benefits of National Register listing, etc. Sometimes the meeting took the form of a casual neighborhood get-together. At other times, the meeting took the form of a public presentation at a civic association. In Hollin Hills, which was studied as background for understanding Goodman's work in Montgomery County, the author took a lengthy tour of the subdivision with Rob Davenport, the builder Robert Davenport's grandson, and conducted a number of extensive in-person interviews with residents. At the same time, the author contacted a number of custom home clients of Mr. Goodman's. Many of these people welcomed the author into their homes for tours of the houses and interviews on their origin.

During the course of the project, the author conducted extensive in-person and telephone interviews with approximately 50 people. These people were either developers, contractors, original or early owners, architects, manufacturers, relatives of Mr. Goodman's, etc. The most fascinating aspect of this project was that the majority of information obtained for the Multiple Property documentation came not from books or archival papers, but from the people who had made the history themselves. Some interviews were tape-recorded; others were handled by note-taking, depending on the comfort level of the person being interviewed. The fact that the project dealt with the "recent past" made it all the more exciting, since the author was able to tap into both the emotions and facts surrounding the origins of the Modern projects Goodman designed. The most valuable interviews were one the author had with Mr. Goodman himself in 1991 the year before his death, a telephone interview with his daughter, those with his former colleagues (Eason Cross, Maria Wayne, Hal Esten), those with developers of Goodman projects (Paul Burman and Herschel Blumberg) and with original Goodman house owners (Susan Schlosser, Lewis and Bella Jacobs, Joseph and Phyllis Homes, and others).

As for archival research, the most important element was the review of the Charles M. Goodman Archives at the Library of Congress, Prints and Photographs Division. This as-yet unprocessed collection is available only to those who can document their work is for scholarly purposes. The available Goodman drawings for all of the Montgomery County merchant-builder subdivisions were reviewed over the course of two intensive weeks. Each of the primary plans was photographed with a digital collection, which is in the possession of the Montgomery County

Historic Preservation Section. In addition, many of the custom house owners still had their original Goodman plans, which the author copied for the Historic Preservation Section's records.

Many secondary sources were consulted as well. The most valuable sources were books from the decades of the Modern, or then-called 'Contemporary,' movement's inception. Nelson and Wright's *Tomorrow's House*, F.R.S. Yorke's *The Modern House*, John Hancock Callender's *Before You Buy a House*, and Katherine Morrow Ford and Thomas H. Creighton's *The American House Today* were particularly helpful.

The participants of a symposium sponsored by the Montgomery County Historic Preservation Section at the University of Maryland on February 8, 2003 were a great source of enlightenment. The topic was Modern single-family architecture in Montgomery County, Maryland. Five people who had been very active in the Modern movement or shortly thereafter attended a morning round-table session and answered specific questions about the modern movement in the county, its practitioners, its ideals, its timeframe, and its ultimate demise. Jack Cohen and Harold Esten were the architects in attendance. Paul Burman represented the developers. Andy Balderson (a former partner and now successor to Thurman Donovan) and Lawrence Coffin spoke of the landscape architecture aspect of Modern developments. The session was video- and audio taped.

After all the research was essentially completed, the author met with representatives from five neighborhood groups in a series of meetings in order to explain the process of surveying and documenting neighborhoods for the National Register of Historic Places. The groups represented were: Hollin Hills (Virginia), Hammond Wood, Hammond Hill, Rock Creek Woods, Takoma Park, and Crest Park. The first meeting focused on how to conduct a house-by-house survey of a Goodman neighborhood. The author developed a survey form based on Goodman houses and their characteristic elements. She explained the process of field surveying and photographing a neighborhood in order to be able to write a narrative description (Section 7) of a National Register form. The second meeting covered how to write a narrative significance statement (Section 8) and the importance of historic context. The author shared information with the neighborhoods that she had gathered on historic significance, made suggestions about suitable National Register criteria, and discussed the historic contexts in which Goodman's work was being evaluated under the Multiple Property form. Finally, a third meeting was held to discuss any outstanding questions about completing the form, a schedule for carrying the process through the Montgomery County Historic Preservation Section, the Maryland Historical Trust, and the National Park Service.

As for the historic contexts selected for the Multiple Property nomination, the author felt that three contexts were essential in understanding Mr. Goodman's work. It was necessarily to understand something about the architect as a person and his overall body of work in order to comprehend the role the designing of housing played in his portfolio and in his passion for architecture. (Context 1) It was important to understand what was unique about his land planning approach where topography and trees reigned supreme and houses were sited at an angle to the

street for privacy and solar gain. In order to do this, one had to consider the constraints of subdivision financing and design at the time that he was experimenting. (Context 2). Finally, it was essential to understand how Goodman's housing designs compared to other houses being built at the time. Only when one realizes that other architects and builders were populating suburbia with ramblers, Cape Cods, and split levels can one fully appreciate the avant-garde quality of Goodman's architecture. The period of time for the context was purposely wide, 1945-75, in case Goodman's firm or others who worked in the Modern style created compatible additions to earlier houses or designed new houses within a subdivision that were late examples of the style.

The significant property types were a logical representation of what the author found in the field related to Mr. Goodman's domestic architecture. "Custom houses" was an obvious property type that was different from his merchant-builder housing. Within the merchant-builder category, it was decided in consultation with the National Register Administrator for the Maryland Historical Trust that there needed to be a division between entire subdivisions made up of Goodman houses (thus the property type "merchant-builder subdivisions") and subdivisions made up of houses by multiple architects, including Goodman (thus the property type "merchant-builder houses"). Finally, although only one prefabricated house was found during the Montgomery County survey, the author included "prefabricated houses" as a property type in order to catch any and all prefabricated houses by Goodman that may be identified in the future.

Finally, the registration requirements were based upon knowledge of the condition of the Goodman merchant-builder and custom houses (and one prefabricated house example). Both the exteriors and interiors of Goodman houses were studied as to original materials and their condition. Discussions with Goodman house owners and observation, first-hand, of the changes they had made to their homes also informed a discussion of integrity and the appropriate registration requirements.

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